

HYDE PARK BANS
AMATEUR PHOTOS



ICONS: LEICA AND MINOLTA
THE SLR COLLABORATION

amateur

Photographer

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!

Saturday 17 December 2011

www.amateurphotographer.co.uk

The pictures behind the famous pictures

MAGNUM'S CONTACT SHEETS



PAGE 32

AP EXPLAINS



PAGE 49

USING WHITE BALANCE: HOW TO GET IT RIGHT

Post and pre-capture techniques



ANIMALS

PAGE 22

DYNAMIC PET PICTURES

Animal portraits full of character



ON TEST

PAGE 45

TESTED: RICOH GRD IV

New AF behind that crispy lens

£2.65



PAGE 32



Change your lens,
change your story.

Whether you're exploring the minute world in macro, capturing a sweeping vista in wide-angle or getting close to wildlife with a super-telephoto, a different lens can give you a whole new perspective on a scene. With over sixty lenses to choose from, whatever story you want to tell, there's a genuine Canon lens to help.

canon.co.uk/EFlenses

EF
Lenses

Canon
OFFICIAL SPONSOR



The UEFA EURO 2012™ official logo is protected by trademarks, copyright and/or design. All rights reserved.



Contents

Amateur Photographer For everyone who loves photography

I AM NOT naturally a very organised person, and I don't think I ever have been. I can do the ideas bit, and follow a plan through, but if there is paperwork to be done I have learned that I need someone else on the job to handle it. It's not that I can't do it (I'm good at creating systems and processes), it's just that when left to my own devices I don't do it. Perhaps I need some hypnotherapy, but for me to file anything correctly in the long term, the filing system has to require no effort and occupy no time at all. In the olden days, when everything I shot was on roll film, filing was easy. I'd come out of the darkroom, cut the negatives, sleeve them and put them in

the ring binder along with their contact sheet. I'd even write the date and any technical information in the margin of the bag so I'd always know when they were shot – and the negatives tended to remain in chronological order for ever.

I miss those contact sheets and ring binders now, as my digital files are much more complex and divided. I'm never quite sure where anything is, and from a standing position pictures are much more difficult to find. Is it just me?



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

Amateurs in Winter Wonderland photo ban; Olympus denies camera shake-up threat; Kodak defends CEO's \$1/4m Vegas trips; Woodford campaigns to oust Olympus board; Nikon SB-910 flashgun out this month

10 REVIEW

The latest books, exhibitions and websites

98 THE FINAL FRAME

Sometimes photography should be about capturing the moment rather than focusing on technical accuracy, says Ogden Chesnut

TECHNIQUE

14 PHOTO INSIGHT

David Noton explains how he took a magical atmospheric image of stilt fishermen near Unawatuna in Sri Lanka

18 GET THE LOOK

There are a number of ways to create a duotone image, but using Photoshop's Gradient Map provides the most control. Richard Sibley explains how it works

TESTS AND TECHNICAL

43 TESTBENCH

Vanguard ICS Bag 14 and Manfrotto Pocket-12 LED light

45 RICOH GR DIGITAL IV

From film to digital, Ricoh's series of cameras has been highly regarded by enthusiast photographers. Richard Sibley finds out how the latest 10-million-pixel model compares

P22 Take fantastic photographs of your pets



© PAUL WALKER

49 AP EXPLAINS... CUSTOM WHITE BALANCE

Tim Coleman explains how to achieve an accurate rendition of hues and tones in an image by setting a custom white balance

56 ASK AP

Our experts answer your questions

59 NISSIN DI622 MARK II

Nissin's update of its mid-range flashgun extends the features way beyond its price point. Mat Gallagher finds out if it's as good as it sounds

61 ICONS OF PHOTOGRAPHY

Ivor Matanle reports on the fruitful, if at times impenetrable, technical partnership of the Leica/Minolta SLR collaboration

YOUR WORDS & PICTURES

12 LETTERS

AP readers speak out on the week's issues

THE AP READERS' POLL

IN AP 26 NOVEMBER WE ASKED...

What is your favourite type of bag for everyday use?



YOU ANSWERED...

A Shoulder bag	48%
B Backpack	28%
C Sling-shot type	12%
D Hard case	2%
E I don't usually use a bag	10%

THIS WEEK WE ASK...

Are you more or less organised compared to the film days?

VOTE ONLINE www.amateurphotographer.co.uk

13 BACKCHAT

AP reader Jill Beeton describes her love-hate relationship with street and candid photography

26 SPOTLIGHT

Another selection of superb reader pictures

38 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

FEATURES

22 ANIMAL MAGIC

Pet photographer Paul Walker explains how he captures the personality of people's pets and deals with their beloved animals. He talks to Oliver Atwell

32 MAKING CONTACTS

The release of the monumental publication *Magnum Contact Sheets* has sparked a feverish interest in one of photography's fundamental practices. Gemma Padley talks to the book's editor and curator Kristen Lubben about how the book was produced

P61

Find out about the Leica/Minolta collaboration



HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8123
Email: amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2517 **Email:** lee_morris@ipcmedia.com **AP Subscriptions Telephone:** 0845 676 7778
Email: ipcsubs@qss-uk.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

Find the perfect gift this Christmas



SWAROVSKI

Leica



Nikon

ZEISS

Canon IXUS 115 HS	Canon IXUS 230 HS	Canon PowerShot SX150 IS	Canon PowerShot SX220 HS	Canon Powershot S100	FUJIFILM Finepix S4000	FUJIFILM Finepix F600EXR	FUJIFILM Finepix HS20 EXR
Our Price: £119.00	Our Price: £189.00	Our Price: £165.00	Our Price: £199.00	Our Price: £439.00	Our Price: £155.00	Our Price: £229.00	Our Price: £249.00
FUJIFILM Finepix T200	FUJIFILM Finepix XP30	FUJIFILM Finepix X10	Nikon Coolpix S3100	Nikon Coolpix S8200	Nikon Coolpix S9100	Nikon Coolpix P500	Nikon Coolpix P7000
Our Price: £95.00	Our Price: £119.00	Our Price: £499.00	Our Price: £79.00	JUST: £189.00	Our Price: £179.00	Our Price: £289.00	Our Price: £309.00
RICOH GR Digital IV	PENTAX Pentax Q System	SIGMA SD15	SIGMA 10-20 mm f4-5.6 EX DC	SIGMA 17-70mm f2.8-4 OS Macro	SIGMA 18-200 mm f3.5-6.3 OS	SIGMA 50-500mm f/4.5-6.3 OS	SIGMA 150-500mm f5-6.3 OS
Our Price: £449.00	Our Price: £499.00	Our Price: £599.00	Our Price: £429.00	Our Price: £339.00	Our Price: £294.00	Our Price: £1269.00	Our Price: £849.00
Lowepro Streamline 100	Lowepro Toploader Zoom 45 AW	Lowepro Compu Day Pack	KATA Access Series	KATA 3N1 Bags	Panasonic 45mm f2.8 ASPH Macro Leica DG Macro-Elmarit	Panasonic Leica DG Summilux 25mm / F1.4 ASPH	Panasonic Lumix G VARIO 100-300mm F4.0-5.6
Our Price: £33.00	Our Price: £30.00	Was £89: Now £59.00	Starting at: £59.00	Starting at: £99.00	Our Price £589.00	Our Price £469.00	Our Price £449.00
Manfrotto 055XPROB Tripod + 804 RC2 Head	Manfrotto 055CXPRO3 Tripod	Manfrotto 190XPROB Tripod + 804RC2 Head	Manfrotto 190CXPRO3 Tripod	Manfrotto 732CY M-Y Carbon Tripod	Gitzo 5 Star Dealer GT1542 Traveler	Gitzo 5 Star Dealer GT2540F Safari	Gitzo 5 Star Dealer GT5541LS Systematic
Our Price: £184.00 FREE MANFROTTO BAG	Our Price: £269.00	Our Price: £170.00 FREE MANFROTTO BAG	Our Price: £239.00	Our Price: £99.95 RRP £199.95	Our Price: £485.00 0% APR	Our Price: £585.00 0% APR	Our Price: £739.00 0% APR
Panasonic Lumix G3 + 14-42mm Lens Kit	JOBY gorillapod	Nikon D5100 Digital SLR + 18-55 VR Lens Kit	I AM Nikon J1 Quick, intelligent Portable Camera System	I AM Nikon V1 Interchangeable Lens System Camera			
Our Price £519.00 or pay £10.34 per month FREE Adobe Lightroom Kit	Specially designed for compact system cameras the most versatile, portable tripod out there! Just £29.00	Our Price £649.00	J1 10-30mm Kit Our Price £449.00 or pay £7.90 per month J1 10mm Lens Kit Our Price £489.00 or pay £8.61 per month J1 10-30mm & 30-110 Twin Lens Kit Our Price £598.00 or pay £8.77 per month	V1 10-30mm Kit Our Price £729.00 or pay £10.69 per month V1 10mm Kit Our Price £779.00 or pay £11.43 per month V1 10-30mm & 30-110mm Kit Our Price £889.00 or pay £13.04 per month			

Christmas
Gift
Ideas



BLACK APID®
Intelligent Camera Straps



www.cliftoncameras.co.uk

email: sales@cliftoncameras.co.uk

E&OE Prices correct at time of print but are subject to change

28 Parsonage Street
Dursley
Gloucestershire
GL11 4AA

tel: 01453 548 128

OPENING HOURS
MON - SAT 10AM - 5:30PM



WHAT DIGITAL CAMERA AWARDS

APNews

News | Analysis | Comment | PhotoDiary 17/12/11

“ The CEO should travel on the company jet ”

Kodak defends \$1/4m Vegas trips, page 6



Christmas fair enforces children photo ban • Club told to leave area

AMATEURS IN WINTER WONDERLAND PHOTO BAN



PHOTOGRAPHY

enthusiasts say they were made to feel like paedophiles when security guards banned them from taking pictures at a Christmas-themed event in Hyde Park, London.

Chris Lafbury said he and six other members of Chingford Photographic Society had been taking pictures of 'people having fun' at the Winter Wonderland fair when they were approached by private security guards at the annual attraction.

The group were told they must apply for a permit to take pictures at the fair.

'They [security guards] said they had received "several"

complaints from parents that we had been taking pictures of their children,' said Lafbury, who agreed some of the images did contain children 'skating and enjoying themselves'.

'There were many hundreds of people around with cameras and I did not see any of those being challenged in a similar manner or asked to get permits,' added Lafbury, who claims one particular guard was 'very rude' and was 'in effect accusing us of being paedophiles'.

Lafbury said the guard's remarks were within earshot of other members of the public.

Lafbury has taken up the issue with his local MP Iain Duncan Smith, who is the society's vice-president. Duncan Smith is also Secretary of State for Work and Pensions.



Lord Tebbit of Chingford is also listed as a vice-president on the club's website.

Lafbury said the group had planned to present their images at an upcoming meeting, but had no plans to publish them.

Two club members had already left the area when the dispute occurred, he added.

A spokeswoman for Winter Wonderland Hyde Park told us: 'Our security team had received several complaints from parents that this particular photography group were taking pictures of the children without their consent. As the photographers were not accredited, they were asked to leave.'

She added: 'We request that all photographers from the media and photography groups be accredited before entering

Hyde Park Winter Wonderland and adhere to our rules, one of which includes not taking pictures of children.'

In a subsequent email to Lafbury, Kate Hofstetter, customer service manager at the event's organisers, PWR Events, said it handles 'hundreds of requests from photographers and TV crews'.

She said all photographers, including students and photographic societies, are accredited and briefed.

Hofstetter spelled out the event's strict rules, which are:

- No cameras on the ice rink
- Photographs of children may not be taken
- Tripods are allowed as long as you don't obstruct the pathways, otherwise security will ask you to move along.

OLYMPUS DENIES CAMERA SHAKE-UP THREAT

PLANS announced by Olympus to review its future 'focus' do not mean it is considering selling off its camera division, according to an official for the scandal-hit firm.

Olympus said it has set up a 'Business Reconstruction Team' that will 'lay designs to rebuild the company in ways that will provide clarity of investment choices and focus'.

The move comes in the wake of the massive financial scandal, which is the subject of multiple international investigations.

Olympus president Shuichi Takayama announced 'immediate' plans to 'reform company management (make-up of the team and decision-making processes) in a way that will be acceptable to stakeholders and that

represents the best possible way to drive the company toward its business vision'.

Asked whether the firm will consider selling off its camera business as part of its reconstruction plans, Olympus spokesperson Ayako Nagami told AP: 'The company is going to provide clarity on "investment" choices and focus.'

'It [the statement] is not

talking about the actual business of the company.'

Takayama said the team must identify 'optimum business structures that generate requisite profitability in order to realise further and steady development of the business'.

Olympus has also set up a 'Corporate Governance Team' ahead of the publication of its third-party probe into the losses cover-up, expected in early December.

SNAP SHOTS

Jessops has opened its fourth 'centre of excellence', a new 2,000sq ft store in Oxford Street, London. Features include a service that allows customers to leave the shop with a 'ready-to-use' camera that staff will show them how to operate in the store, according to a store spokesman. An in-store, large-format printer delivers posters and canvases up to 44in wide and photobooks can be created 'within an hour'. The shop is located at 129-131 Oxford Street, London W1D 2HU. Tel: 0845 458 4721.



To keep up to date with all the latest photography news on the AP news website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

Do you have a story?

Contact Chris Cheeseman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmmedia.com

A week of photographic opportunity

PHOTO DIARY

Wednesday 14 December

EXHIBITION The Day the Music Died, features musicians who met untimely deaths, until 5 February 2012 at Proud Camden, The Horse Hospital, London NW1 8AH. Tel: 0207 482 3867. Visit www.proud.co.uk. **EXHIBITION** Behind the Curtains by Tomas Van Houtryve, until 8 January 2012 at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151. Visit www.thirdfloorgallery.com.



Thursday 15 December

EXHIBITION Environmental Photographer of the Year 2011, until 17 December at the SW1 Gallery, London SW1E 5JE. Tel: 0207 963 4024. Visit www.epoty.org. **EXHIBITION** Scandinavian Influences by Mats Levander, until 31 December at Rhubarb & Custard, Berkshire SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz.

Friday 16 December

EXHIBITION Believing is Seeing by seven Korean Artists, until 17 December at Ffotogallery, Cardiff CF5 1QE. Tel: 029 2034 1667. Visit www.ffotogallery.org. **EXHIBITION** Photographs of India by Anthony Souza, until 20 December, at the Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.

Saturday 17 December

EXHIBITION Plant Life by Isabel Bannerman, until 24 December at Park Walk Gallery, London SW10 0AQ. Tel: 0207 351 0410. Visit <http://jonathancooper.co.uk>. **DON'T MISS** Embrace Portrait Photography Workshop (10.15am-4pm, price £45), at Embrace Social Enterprises, London SW9 8RR. Tel: 0207 274 9450. Visit www.myembrace.org.



© ISABEL BANNERMAN

Sunday 18 December

EXHIBITION Open 2011, features work of nine photographers (last day), at Phoenix Brighton, East Sussex BN2 9NB. Tel: 01273 603 700. Visit www.photofringe.org. **EXHIBITION** Gibson Through The Lens, features vintage images of musicians who are fans of Gibson guitars, until 31 January 2012 at the O2, London SE10 0DX. Visit www.britishmusicexperience.com.

Monday 19 December

EXHIBITION Highland Highlands by Sean Pines, until 24 December at Gallery320, London E2 0AG. Tel: 0207 739 8385. Visit www.gallery320.co.uk. **EXHIBITION** No Redemption by Keith Pattison, until 27 January at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 4424. Visit www.universitygallery.co.uk.

Tuesday 20 December LATEST AP ON SALE

EXHIBITION Life in the Wild by Roger Hooper, until 22 December at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk. **EXHIBITION** And Time Becomes a Wondrous Thing, by Hasselblad Award winner Sune Jonsson, until 7 January 2012 at PM Gallery, London W5 5EQ. Tel: 0208 567 1227. Visit www.ealing.gov.uk/pmgalleryandhouse.

AP exclusive

KODAK DEFENDS CEO'S \$1/4M VEGAS TRIPS

THE KODAK CEO's private jet trips to Las Vegas for business meetings cost the firm more than a quarter of a million dollars at a time when it was battling losses.

The news came amid ongoing concerns about Eastman Kodak's cash position and reports Kodak planned to sell its image sensor business to California-based company, Platinum Equity.

Las Vegas – known to tourists as 'Sin City' – is a magnet for business conferences, including the annual Consumer Electronics Show (CES).

The world's camera manufacturers are also enticed to the Nevada city for the Photo Marketing Association trade show, which last took place there in 2009.

Kodak directors insist that CEO Antonio Perez (pictured) – who earned over \$1m in basic pay in 2010 – travels by company jet on business, for personal security reasons.

Figures obtained by AP show that two private jets used by Kodak racked up estimated costs of \$294,404 (over £182,000) between 1 January 2007 and 1 January 2011.

Most of the 19 flights between Rochester, New York (where Kodak is based), and Vegas occurred in 2007 and 2008.

Kodak used two planes for trips to Las Vegas over the four-year period: a 23-seater and a 22-seater aircraft.

Other senior Kodak executives are allowed to travel on the planes. Spouses are also permitted to accompany them on business trips.

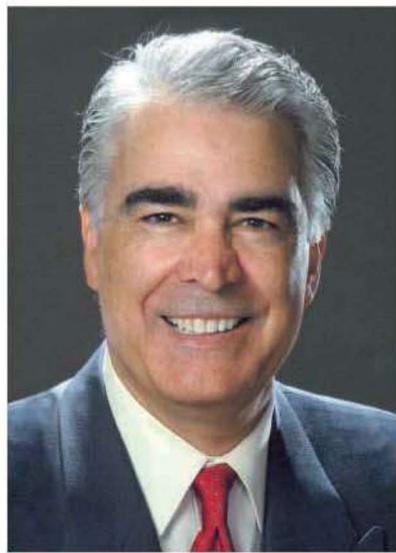
Kodak declined to confirm how many of its directors are allowed to use the aircraft, but we understand that only a handful of named executives are eligible for the perk.

The expenses are contained in data AP retrieved from *The Wall Street Journal's* online Jet Tracker service.

The latest journey for which figures are available occurred on 5 January 2010 (around the time of CES), when a flight from Rochester cost \$14,303 and the return trip, on 11 January, \$14,888.

Asked if it may have been prudent to use less costly 'commercial' transport while the company was losing money, Kodak spokesman Christopher Veronda told us: 'As is typical in major organisations, the Kodak board of directors has set a policy that the CEO should travel on the company jet.'

Veronda, who declined to comment on specific trips, added: 'Trips to Las Vegas were for business travel – remember that Las Vegas is the site of the Consumer Electronics Show that is very important to Kodak's business and where Mr Perez conducted many meetings with key customers and participated as a speaker in industry forums.'



In October, Reuters news agency reported that Perez used the plane for personal travel to his home town of Vigo in Spain, several times per year.

According to a 'proxy statement', which Kodak is required to provide to shareholders, Kodak incurred a cost of \$309,407 through Perez's 'personal aircraft usage' in 2010.

The statement, which is posted online, adds: 'During the course of 2010, Mr Perez was required to travel [to Spain] due to medical emergencies concerning an immediate family member, which led to an increase in his personal use of the company aircraft relative to prior years.'

KODAK LIMITS CEO'S JET EXPENSES

Since 1 January 2011, Kodak has restricted the CEO's personal travel costs to \$100,000 per year.

This means that Perez – who was made CEO in 2005 – must reimburse the company for expenses exceeding this figure.

The Jet Tracker data shows that Kodak has also used a private jet for trips to the UK.

A single flight from Rochester to Luton Airport on 23 May 2010, using a different private plane, was estimated to have cost \$29,791.

Just before Christmas last year (19 December 2010), a private flight from Anchorage to Tokyo cost Kodak \$32,079.

In the past, Kodak has said it is 'targeting fast-growing markets in Asia as a key opportunity'.

A first-class return ticket from New York to Vegas costs from £1,004, according to the Continental Airlines website.

Rochester is located around 250 miles from New York City.

SNAP SHOTS

● The RPS is urging AP readers to enter its 155th International Print Competition, which boasts prizes including £6,500 cash and Olympus Pen camera gear. Open to all photographers, the contest will be judged by a panel that includes Roger Tooth, head of photography at *The Observer* and *Guardian* newspapers. The closing date is 21 March 2012. For details visit www.rps.org/155print.

● Samyang is set to release an improved 8mm f/3.5 aspherical fisheye lens for Nikon DSLRs. Samyang says the 8mm f/3.5 Asph IF MC Fish-eye CS lens will cost €325 (excluding VAT). It includes a chip designed to allow the light measurement system to be effective in all photography modes and for all types of Nikon DSLR, according to the South Korean firm. Visit www.samyang.pl.

● A prize of £10,000 is up for grabs for the best books on photography and the moving image. The final closing date for the 2012 Kraszna-Krausz Book Awards (for books published after 30 November 2011) is 30 December 2011. Visit www.kraszna-krausz.org.uk.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer
@ipcmedia.com

Ex-CEO makes comeback bid

WOODFORD CAMPAIGNS TO OUST OLYMPUS BOARD



CHRIS CHEESMAN

FORMER Olympus CEO Michael Woodford (pictured), who lost his job after blowing the whistle on a massive accounting scandal, has launched a campaign to form a new board of directors.

Woodford, who remained a director of the company after he was sensationally sacked in October – just 10 days into his job as CEO – has now quit the board in a move that frees him up to make a bid for the top job.

'I am strongly of the view that it's completely inappropriate for the current management team, who are tainted by its past mistakes, to make choices about the identity of new board members,' Woodford said in a statement.

The sacked CEO called for an emergency meeting of shareholders to replace the current management.

In an email sent from New York, where he was meeting FBI officials, Woodford told AP he remains 'completely committed to Olympus and, if the shareholders decide, very much wants to return and lead the company to a brighter future'.

Woodford said he intends to 'liaise with interested stakeholders with a view to formulating a proposal for the constitution of a new board'.

He insisted he is 'not walking away from Olympus', adding: 'I believe passionately in the company, its employees, its products

and its future. It is a wonderful and successful company that has been led down the wrong path by the actions of some of its board members.'

Last month, Olympus president and CEO Shuichi Takayama pledged a management overhaul, but stopped short of removing the whole board.

'We, the members of the incumbent management team at Olympus Corporation, will be ready to stand aside once Olympus is on track for recovery,' said Takayama.

As we went to press, Olympus faced being delisted from the Tokyo Stock Exchange if it failed to submit its latest business results by 14 December.

NEW NIKON SB-910 FLASHGUN OUT SOON

NIKON has unveiled a new flagship i-TTL Speedlight flash in the shape of the SB-910.

Replacing the Speedlight SB-900, the SB-910 features an extended zoom range of 17-200mm and three illumination patterns to control flash coverage: centreweighted, even and standard.

It also boasts 'refined ergonomics' and clearer menus.

Illuminated buttons should make it easier to use in the dark, for example.

The flash head can be tilted up to 90°, down to 7° and rotated 180° horizontally, according to Nikon.

The SB-910 is due to go on sale on 15 December, priced £449.99.



SONY AND NIKON FIGHT THAI FLOOD SHUTDOWN

SONY is shifting image-sensor production to Japan after floods caused a plant in Thailand to shut down, the firm told reporters.

Sensor production will resume from January 2012, according to a report published by Japan-based industry newsletter *Pen*.

The Thai plant mounts sensors onto circuit boards before they are installed in digital cameras.

Sony was poised to switch all sensor production to its Japanese semiconductor factory in Kumamoto, Kyushu island, according to *Pen*, which added that partial production of the NEX-7 has resumed at another factory in Thailand.

Meanwhile, Nikon has moved 'limited' DSLR production in Thailand to 'partner factories', enabling certain cameras and lenses to be shipped from the end of November.

However, in a statement, Nikon repeated that its flood-hit DSLR factory in the Ayutthaya Province is not due to resume full output until the end of March 2012.

In October, Sony's compact system camera production ground to a halt after floods forced the closure of a plant in Ayutthaya.

This led the firm to postpone indefinitely the European launch of its NEX-7 camera.

Production of the Sony NEX-5N and NEX-C3 compact system camera (CSC) models was also affected.

A Sony UK spokesperson could not be reached for comment.

LEICA MP DWARFS ASKING PRICE

A LEICA MP said to have been built in the late 1950s sold for more than €120,000 – nearly six times its asking price – at auction.

The 'black paint' Leica MP No.28, billed as in perfect working order, bowed out for €121,200 (£104,000) at the Westlicht Photographica Auction in Vienna, Austria.

Meanwhile, a red-painted Leica underwater housing, made for the US army, fetched €150,000, more than 12 times its pre-sale estimate of €12,000.



ZEISS UNWRAPS 50MM F/1.4 FOR CANON AND NIKON

CARL Zeiss has launched a 50mm f/1.4 lens in Canon and Nikon mounts.

Priced at €545 (excluding VAT), the Planar T* 50mm f/1.4, in ZE and ZF.2 mounts, comes with a free T* UV filter in a promotion that runs until 13 January 2012.

Visit www.zeiss.com/photo/dealer.

AP
THIS
WEEK
IN...

1948

The R.P.S. Christmas Lectures

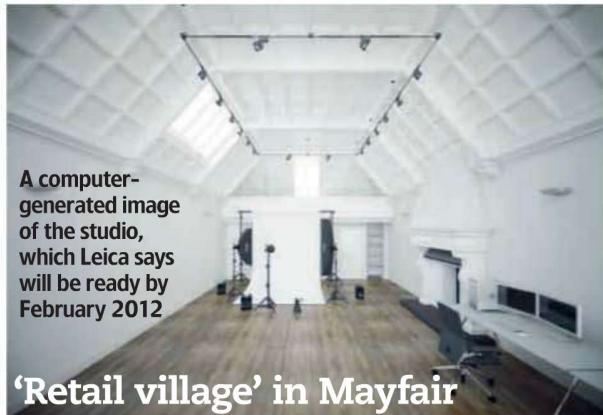
FOR the third year in succession, the Royal Photographic Society is organizing a series of three lectures specially adapted to a juvenile audience of ages from twelve to seventeen years. These Christmas lectures, which in previous years have been very well attended, are meant to introduce young people to the art and science of photography, giving them a clear outline, in simple terms, of the way in which the photographic process works. This year the emphasis is on the scientific side, which generally holds most fascination for the enquiring youngster, and between them the three lectures will cover a good deal of ground. The first, by Dr. H. Baines, is on "The Chemistry of the Process," while the remaining two, by

SNAP SHOTS

● Manchester police chiefs have reminded officers they must not prevent photographers taking pictures in public places. The move followed an incident in which Stuart Littleford, a journalist, claims he was assaulted by police who stopped him taking pictures at the scene of a road accident in Oldham, according to *Press Gazette*. Greater Manchester Police has launched an inquiry.

● Fujifilm is celebrating after its X100 high-end digital compact picked up a design award. The X100 won the product design accolade in awards organised by iF Design in Germany. Fujifilm Digital Imaging director Adrian Clarke said: 'The X100 is well on the way to being one of the most iconic cameras Fujifilm has ever launched.'

● A photo by Julia Margaret Cameron fetched £57,650 at Bonham Photographs Sale, one of around 50 images of the British photo pioneer's niece Julia Jackson. Highlights of the sale also included Robert Mapplethorpe's 'Calla Lily, 1986', which raised £39,650.



'Retail village' in Mayfair

LEICA TO OPEN PHOTO STUDIO IN LONDON

LEICA plans to entice celebrity photographers to a new photographic studio, due to open in Mayfair, London, in February 2012.

The firm is also set to revamp its existing base at 34 Bruton Place in West London, allowing it to offer a wider range of Leica Akademie training workshops.

The studio, called Studio-S, will be opposite Leica's current Bruton Place store and forms part of a project that will see new camera-hire facilities for users of its professional S system, plus a street-level café and Wi-Fi facilities.

Leica's Client Care team will be on hand to offer advice in a 'relaxed and informal atmosphere', adjacent to a lab that will continue to provide light repairs and sensor cleaning for customers. The studio will be based on the second floor.

David Bell, Leica Camera Limited's managing director,

said he hopes the studio will attract celebrities, as many are known to stay nearby when they visit London.

He said plans include a discreet doorway through which celebrities can enter and exit the building without being seen.

The studio will be kitted out with changing and make-up areas, a kitchen and a shower. It will also double as a venue for Leica-organised events, catering for up to 100 people at a time.

The café will be open to Leica users and the project takes its design inspiration from stores operated by Apple and Paul Smith.

A Leica 'theme room' will house 50in plasma TV screens, while a gallery showcasing images taken using Leica cameras will be based at 25 Bruton Place, giving the development a 'three-building retail village' feel. Bell would not reveal the cost of the project.

KODAK BLASTS ONLINE SELL-OFF REPORT

EASTMAN Kodak has brushed aside a press report that the firm plans to sell off its online photo-sharing service, Kodak Gallery, to raise 'hundreds of millions of dollars'.

The Wall Street Journal claimed that Kodak had been approached by rival photo-sharing websites and retailers keen to snap up the Kodak Gallery, citing people familiar with the issue.

Founded in 1999 as Ofoto, the service aims to give customers a secure and easy way to view, store and share their photos, and order prints. The website also provides free editing tools.

In response to *The Wall Street Journal* article, Eastman Kodak spokesman Chris Veronda told AP: 'We don't comment on rumours and speculation.'

Ofoto became a wholly owned subsidiary of Eastman Kodak in 2001.

CLUB NEWS

Club news from around the country

BEACON CAMERA CLUB

The club, which recently held an exhibition to mark its 40th anniversary, has appealed for past members or relatives to come forward 'to share memories and stories about the club', reports the *Malvern Gazette*. The club meets on Thursdays at 7.30pm at Lyttelton Rooms, Church Street, Malvern, Worcs WR14 2AY. Visit www.beaconcameraclub.co.uk.

FALMOUTH CAMERA CLUB

Competition judge Chris Osborne congratulated members on the quality of images entered into the club's latest internal contest. Tony Perkins bagged top spot in the general print section, according to the Falmouth Packet. Members meet on Thursdays at 7.30pm at the Athenaeum Club, Kimberley Place, Falmouth, Cornwall TR11 3QL. Tel: 01326 311 209. Visit www.falmouthcameraclub.co.uk.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateur photographer
@ipcmedia.com

Make sure the day she gets the photos is the other best day of her life.

Prepare as well as she has with the PIXMA PRO-1, our most evolved A3+ professional quality inkjet, featuring a state-of-the-art 12 ink system. The combination of next generation Lucia pigment inks and special 5-ink monochrome printing, with the extra ability to print up to 14" wide, ensures beautiful, timeless results at the highest level.

© Jeff Ascough. Canon Ambassador. York, 2009.
Shot on a Canon EOS 1Ds Mark III; EF 24-70mm f/2.8 USM

canon.co.uk/PIXMAPro



PIXMA



PIXMA
PRO-1

The printer your images deserve

Canon

OFFICIAL SPONSOR



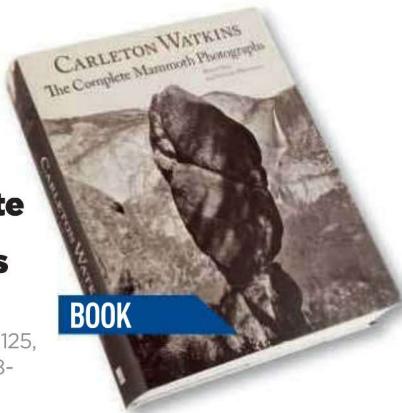
The UEFA EURO 2012™ official logo is protected by trademarks, copyright and/or design. All rights reserved.

APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

Carleton Watkins: The Complete Mammoth Photographs

By Weston Naef and
Christine Hult-Lewis,
Getty Publications, £125,
608 pages, ISBN 978-
1606060056



BOOK

IF YOU attempt to conjure images of Yosemite Valley in the US, no doubt your mind instantly latches onto the wonderful images captured by landscape master Ansel Adams. But it might surprise you to know that Adams wasn't the first person to produce a thorough and significant project concerning the Californian landscape. Before Ansel Adams there was Carleton Watkins, a photographer who, while not exactly unknown, is tragically under-appreciated.

New York-born Watkins moved to California during the gold rush in 1851. Once faced with the vast and beautiful landscapes, he began documenting the scenes using his 'Mammoth Camera' – a piece of kit that used large glass-plate negatives. This massive book brings together every one of Watkins' stunning Mammoth images. While the photographs are not exactly large reprints (there are three to a page), the sheer beauty of what is being portrayed inspires a feeling of awe. Each picture is full of breathtaking majesty and captures the landscape before humans and their machines made their mark. It was actually Watkins' stunning images that helped to convince Congress to establish Yosemite as a National Park. Watkins' life unfortunately ended in a series of tragedies, but hopefully in time his influence will be firmly established. This book is a major step in that direction.



© THE J. PAUL GETTY MUSEUM, LOS ANGELES

Penguin

By Frans Lanting, Taschen, £8.99, hardback,
168 pages, ISBN 978-3-8365-3097-2

THIS volume by AP contributor Frans Lanting finds the intrepid photographer training his lens on one of the Antarctic's most popular residents. The images within the book were taken over three visits that found Lanting attempting to document the vast penguin community. Perhaps the most impressive aspect of Lanting's photography is his ability to create a narrative through images that could easily have been dry and pedestrian documents. His keen eye and careful image selection mean that Lanting is able to portray the penguin's social aspects and illustrate just how fascinating these creatures are. Lanting's text is minimal, yet what he offers in terms of insight is invaluable. His images are always fascinating and the vivid colourful images in this book are no exception.

BOOK



© FRANS LANTING

Taylor Wessing Photographic Portrait Prize 2011

Until 12 February 2012. National Portrait Gallery, St Martin's Place, London WC2H 0HE. Open Sat-Weds 10am-6pm, Thurs-Fri 10am-9pm. Web: www.npg.org.uk. Tel: 0207 306 0055. Admission £2

THE TAYLOR Wessing Photographic Portrait Prize 2011 is now its sixth year and has established itself as a great (and sometimes controversial) platform for portrait photographers throughout the world. Perhaps the most fascinating aspect of the show is witnessing the fantastic cross-sections of styles and ideas that are apparent within the photographs. Every

image comes from its own place, whether that is editorial, advertising or fine art. There are 60 works on view and they range from commissioned portraits to spontaneous and candid moments of friends and family. There were around 6,000 entries this year, from amateurs, students and professionals. The winning entry was Jooney Woodward for her image *Harriet and Gentleman Jack*.

EXHIBITION



© DINA SCHWARTZ

www.bagnewsnotes.com

BAGNEWS has taken on a heady task. The idea of the website is to feature contemporary news and media images, and then explore them through an analysis of the context and political climate. Michael Shaw, the founder and publisher of the blog, is actually a clinical psychologist. The power of his analysis comes in his ability to extract the minute details of an image and offer a deep and insightful commentary on the things he finds. His approach is to essentially read an image, a method that successfully raises the questions many viewers will perhaps not have considered. BagNews is essentially a filter through which we can view the news from a slightly different and more critical perspective. The site is confrontational, thought provoking and always on the money with its commentary.

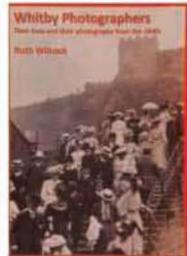


WEBSITE



CONDENSED READING

A round-up of the latest photography books on the market

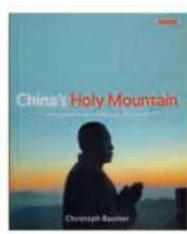


● WHITBY PHOTOGRAPHERS

by Ruth Wilcock, £19.95 Amateur photographer and Whitby historian Ruth Wilcock has compiled this intriguing book, subtitled *Their Lives and Their Photographs from the 1840s*, which looks at the instances of photography that have peppered the town's history. Whitby's links to photography are rich and varied, while Wilcock's research is breathtaking. The book can be purchased from <http://towlard.com>. ● **FOCUS ON DIGITAL PORTRAIT PHOTOGRAPHY**



by Jenni Bidner, £12.99 Most photographers find themselves taking portrait images of their friends and family, whether they are at social events or on holiday. This brief yet informative book can give you the advice you need to take those same images up a notch and make them just a little bit more creative. ● **CANON EOS REBEL T3I (EOS 600D)/T3 (EOS 1100D)** by Lark Brooks, £21.99 This generous little *Magic Lantern Guide* not only contains the book, but also two DVDs to help you unlock the creative and technical potential of your Canon EOS 600D/1100D. It successfully breaks down some of the more complicated aspects of the camera's functions and presents them in a straightforward and accessible manner. ● **CHINA'S HOLY MOUNTAIN** by Christoph Baumer, £25 With the subtitle *An Illustrated Journey into the Heart of Buddhism*, this epic tome brings to light the sacred peaks of Wutai Shan (Five Terraced Mountain) found in China. It's an area that has been the focus of pilgrims, scholars and Buddhist philosophers for two millennia and this lovingly illustrated book presents a plethora of research on the area.



Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



A THING OF BEAUTY

In response to Dave Swann's letter (AP 26 November), Damien Demolder states that he still enjoys his broken Polaroid SX-70 simply because it is a pleasure to look at. However, the photographic market seems to believe that a camera's pixel count is the only thing that matters, and where you locate the pixels is of secondary importance.

In AP 2 July I had a letter published in AP commenting on the fact that the body designers and lens designers of a certain new camera had never met up until the day the camera was launched, and only then was the ugliness of the finished result noted. This example is being perpetuated in even more cameras, many of which look as though they are extrusions with a lens attached. A quick glance through the advertisements will quickly identify the villains.

I recently had the need to stay in hospital and, as luck would have it, my neighbour was an elderly gentleman (even older than I am) who loved cameras. Due to poor eyesight he had sold his Rollei, yet he still yearned to handle a Leica. I asked my wife to bring my Leica 3 to the hospital on her next visit. I showed it to my neighbour on the ward and for nearly an hour he just held the camera, wound the shutter, moved the rangefinder and collapsed the lens. During all of this time he was in his own world, quietly admiring a thing of beauty. I do not think the Leica D-Lux 5 would have had the same effect.

Damien is quite right that you can enjoy just looking at a beautiful camera, and unlike his SX-70 my Leica still works – even if it is only four months younger than I am!

Mike Rignall, Gloucestershire

DISCIPLINE IS THE ANSWER

The debate about using a filter on a lens for protection will rumble on for as long as there are photographers who are careless with their equipment.

For more than 65 years I haven't felt the need for the dubious protection of a filter,

nor in this time have I had any damage to a lens other than fungal growth from foreign climes. As has been pointed out many times, simple disciplines such as using a lens cap when the lens is not in use, a lens hood when the lens is being used, and taking great care that your equipment is always in

good condition will go a long way to making sure none of the problems mentioned in recent letters on the subject occur. However, one thing that has not been mentioned yet is the effect these filters can have on the performance of a lens.

Some time ago I bought an expensive lens that came with a free UV filter. The filter was a popular, good-quality make and was in the price range I would think most photographers would be happy to pay. As with all my equipment, I checked the lens out before use and all was well. Out of curiosity, I decided to check the effect (if any) of the filter on the resolution performance of the lens. The result left me in no doubt that if you want to get the best from your lens, leave the filter off.

AC Broadbent, Cheshire

WHERE THE WILD THINGS AREN'T

I really enjoyed Cathal McNaughton's wildlife images in *Wild world* in AP 19 November, especially the line of sheep walking across the snow. In four out of five images, however, the animals were domesticated. Only the pigeons could be considered wild, and even then some would dispute that!

Kris Lockyear, Hertfordshire.

HALF A FRAME IS BETTER THAN NONE

It was a delight to read Ivor Matanle's excellent article on the Pen F in AP 19 November. I owned and used an Olympus Pen system, plus a brace of FTs and five or six lenses, in the late 1960s and early '70s, and Ivor's musings brought back many happy memories. However, here are a few additional observations.

The article never mentioned that the FT body was available in black as well as chrome. Unlike today, all-black camera bodies were relatively rare at the time, and photographers who thought a chrome FT looked 'cool' would freak out at the sight of the 'basic black' model.

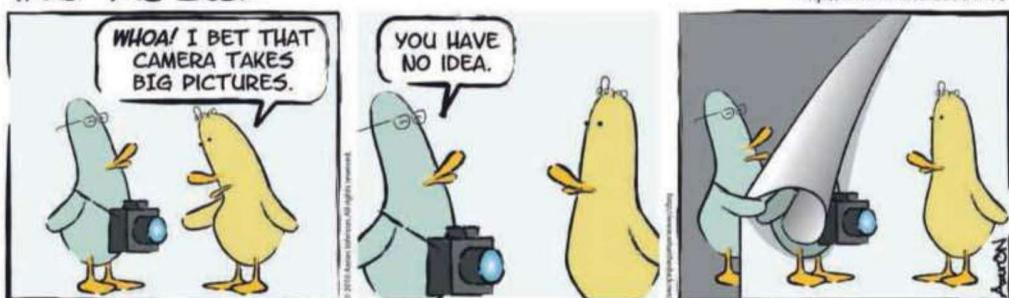
Apart from adapters for various other camera mounts, one could obtain an FT 'T-mount' adapter that permitted mounting any one of hundreds of lenses from various independent manufacturers – albeit with the usable but mildly annoying 'stop-down' diaphragm. If you remember these, you're really dating yourself!

The 38mm f/2.8 Zuiko lens was a delight to use, and quickly became my favourite. The wideangles were quite sharp, too. For the best contrast and resolution, though, I'll second Ivor Matanle's nomination of the 100mm f/3.5.

The peculiar numbering system for transferring exposure readings to the lens could be exasperating. At the time, I generally used a separate handheld exposure meter. After a couple of months of turning the camera upside-down to set the aperture, though, I discovered that I could pull the front ring of the lenses forward a little and rotate it 180° to bring conventional f-stops to the top.

The FT's shutter was apparently its

What The Duck



<http://www.whattheduck.net/>

FILTERS IN PLANAR ENGLISH

Sorry. I can't keep quiet any longer, and for once I really did try! Following the Raymond Hill-led debate on filters (see AP 5 November), I have to say that I put a filter on my lenses when I want an effect, and that's not very often.

What I always do is fit a lens hood. As I mainly use prime lenses, and most of them quite old, the hoods are typically made of metal rather than the pathetic plastic petals that tend to be fitted to zoom lenses.

Hoods have the advantage of not only improving quality, if they affect it at all – which is the exact opposite of filters – but they also provide real protection if the lens falls, by bending and absorbing the inertia of the lens if it lands front-down. And I always store my lenses front-down in the bag, hood on the front, cap on the rear. They need cleaning amazingly infrequently.

Yes, lenses get dusty. Yes, the traditional grubby hankie (or tie, for those not possessed of a hankie) may cause minor surface damage. But my 1977 85mm Planar is still fit and well, thank you, and seems to be doing fine – unlike some more recent lenses I've owned.

The Planar did, in fact, have a fall a few years ago. With 30 years of use behind it, the locking mechanism was worn, and it dropped a metre onto a Birmingham pavement, landing on the aperture ring. A repair was necessary – not to make it work, but to free up the now-very-stiff aperture adjustment – and to replace the mounting ring and locking tab. This lens still produces results that most other lenses cannot match.

I am, I have to say, amazed that so many people use lenses with the hood reversed on the lens (which makes packing easier, but has no benefits in terms of flare). Clearly, it was a mistake to let the owners have one. I've actually started to ask people about it when I see them carrying a wrong-way-round hood.

John Duder, West Midlands



RAYMOND HILL

Achilles heel. Both of mine needed repair while still under warranty, but, somewhat surprisingly, they didn't need repairing again once after the warranty expired.

Careful Pen enthusiasts could obtain results from Olympus half-frame negatives and slides as good as those from their big brothers. Yet the difficulty of finding professional-level printing and colour slide-mounting services kept the Pen FT from becoming even more popular than it was. When I decided to turn professional, I knew I'd have to go full-frame. By then, the FT had been out of production for a while and second-hand prices had jumped quite a bit. I actually sold my entire outfit for a price well above what I had paid to assemble it new. That's the only time I've had that pleasant experience in my 50-odd years as an amateur and professional photographer.

By the way, the true half-frame aficionado would steadfastly maintain that the 18x24mm format should be called 'full frame,' and 24x36mm 'double frame.' An appropriate homage to 35mm pioneer Oskar Barnack.

George Loehr, USA

LUDICROUS PRICES

I was so relieved to read Alex Dixon's *Backchat* (AP 19 November) about the ludicrous prices of digital cameras. I thought I was the only one who seemed to hold such an opinion.

I am happily continuing to use 35mm

manual-focus film cameras, mainly based on the Olympus OM system, with Tamron SP lenses. If I were to replace just my basic kit with current digital equivalents it would cost me more than a new car. Not only that, but the body would be out of date in a year or two (my film cameras are from the 1980s and still doing well, with the occasional repair or service) and no independent repairer can keep up with training to work on all the digital models.

A price of several thousand pounds for a telezoom is outrageous. Part of the cause is all that AF nonsense (tried it and dumped it as pointless) and electronic aperture control. Offer us some decent manual-focus lenses with proper aperture rings, at appropriate prices, and sales will be made.

Olympus, which let film users down badly not long after I, and many other photographers, had invested in the OM system, showed their sensitivity to the 1998 financial crisis by jacking up their prices in early 1999. Having tried the E-P2, I will not miss the company when it disappears.

Harold Gough, Berkshire

Although Olympus is having a hard time at HQ, with the share price suffering in reflection, I don't think the company is about to disappear, Harold. You can use your nice OM lenses on the Pen cameras and avoid all that AF nonsense while enjoying a lovely clicky aperture ring. It's surprisingly satisfying – Damien Demolder, Editor

BACK CHAT

AP reader Jill Beeton describes her love-hate relationship with street and candid photography

I LOVE the idea of street photography, of taking that candid shot, capturing a fleeting moment, unposed, vibrant, vital. The concept interests and excites me, but all too rarely do I fulfil the desire and take that snap.

Perhaps some of that stems from my own dislike of being photographed. I'd far rather be behind the camera than in front of it, unless I have full control of the resulting image and can strike it from existence or deign to keep it if I desire. But what chance is there of me liking an image of myself as I can be so self-critical? It is better not to have one taken in the first place. And so I imagine others will feel the same. How many times have you (as I have) heard a woman complain about the way the camera has caught her image and tell you not to show it to anyone! It's not just me saying those things to others, as it is a familiar female refrain.

I am good at thinking about how someone might feel about a picture, so I will get rid of it if it has an expression they won't like. Indeed, I probably won't have pressed the button in the first place. Unfortunately, not everyone is so thoughtful, and that can give rise to some moments of hilarity – but how unkind!

My brother loaded all the pictures that had been taken on my mother's camera onto a computer, and so when my parents proudly showed me what, for them, amounted to this wonderful new concept of photographs on a computer, the snaps contained such memorable shots as the top third of my mother's head. There was nothing modern, edgy, beautiful or sensual about it, just a load of hair and nothing of interest in the background! But would my father let us delete it? No! He had taken it! In another image, my mother described herself as, 'looking like a stroke victim'. Unfortunately, she was right, but the effort it took to get my father to realise how much she hated it was unbelievable. Truly, love must be blind!

Would you want someone to keep a picture of you looking like that? No, me neither. So I end up putting too much thought into how someone might feel instead of just taking what might turn out to be a great shot. One of the best pictures of me, perhaps even my favourite, was taken with a telephoto lens when I had absolutely no idea anyone was watching me. One of my greatest missed pictures was of a fellow traveller on horseback, myself a novice and she who had ridden regularly (although not recently), when in slow-motion she fell off the side of her horse. My camera was in my pocket, I reached for it, but hesitated thinking she might be embarrassed, or worse that she might be badly hurt. It would have been such a great picture. I've since tried to convince myself to take a shot regardless because, even if my fellow horsewoman had been upset or embarrassed, I could at least have offered her the resulting picture as proof for her insurance claim...



DAVID NOTON

One of the foremost travel and landscape photographers working today, David Noton tirelessly travels the world in search of new challenges, which he shares with you here



David Noton's book *Full Frame*, priced £25 and published by David & Charles, is now available. It follows David's journey to ten different locations around the world and gives invaluable insight into his approach and working methods. For more details, visit www.davidnoton.com

PHOTO INSIGHT

David Noton explains how he took this magical atmospheric image of stilt fishermen near Unawatuna in Sri Lanka

I TOOK this image in Sri Lanka about ten years ago, before the tsunami in 2004. I had been travelling around the country for a month when I heard about these 'stilt' fishermen, and they were something I very much wanted to photograph. It's a strange sight and something I haven't seen anywhere else in the world. The fishermen perch on these sticks that are embedded in the sand and it looks excruciatingly uncomfortable to me! You would have to have pretty good balance as they are out there for hours.

Earlier in the day I scouted along the coast to try to find out where the fishermen might be. We were driving in a tuk-tuk (those three-wheeled auto rickshaws), and we had a driver who took us everywhere we needed to go. The fishermen seem to appear at certain tide levels and tend to favour dawn and dusk, which is convenient for a photographer. I noted the orientation of the stilts and returned to the scene at dusk.

On this particular evening I really wanted to use a long lens perspective to isolate the fishermen against the setting sun – it was a very simple idea but one I hope has been quite effective. I was using my Nikon F5 with a 300mm lens. I wanted to be quite tight on the fishermen so I had to be in the water, even though I was using a 300mm lens. If I'd waded in right up close to my subject and used a wider lens, the sense of the surf beyond the fishermen and that compression [of subject and background] caused by the long lens would be lost. Using a wider perspective would also have included lots of other detail that I didn't want in the picture.

Every time a wave came along it washed away the sand from around the bottom of

BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK



© DAVID NOTON

the tripod legs causing the tripod to sink slowly into the sand. Keeping the tripod level was quite difficult and it wasn't very stable. Then again, keeping a 300mm lens steady isn't easy at the best of times.

I kept thinking, 'I can't believe this is going to work.' I wasn't at all confident that the shot would turn out the way I wanted it to, but it was a case of, 'Let's give it a go, and if it does work, it will be great.' You have to experiment in these situations.

The fishermen didn't have a problem with me being there. There was quite a lot of banter actually between my wife Wendy and the locals. You don't create great pictures from the car park – you have to get in there and make things happen. There will, of course, be times when people are unhappy with you taking their picture, and

I never take pictures of people if they don't want me to. It's about being sensitive to people's needs but getting the picture at the same time. You don't want to live with the remorse of thinking, 'I never tried to make that picture happen.' If someone says, 'No', at least you've given it a try.

I took quite a few shots on this occasion and in the end only one or two frames worked in the way I wanted them to. Shooting film meant I wasn't quite sure what I was getting at the time, but you work the scene, trying to improve the composition and responding to the changing light. If I feel I've got the shot and the light is past its best, I will call it a day. There is little point taking more frames than you need to.

There is a magical, mysterious quality about the scene. I photographed this view



several nights in a row in different lighting conditions. On this particular evening there was a lot of sea haze. I like how the pale coloured sun is disappearing into the haze on the horizon and contrasts with the cool blue ambient light.

I was able to shoot into the light, making use of the setting sun to backlight my subject. If I'd been shooting in the morning, the light would have been immediately behind me, which wouldn't have worked at all. But in any case there is something I like about the graphic backlit image – the shape of the stilts and so on. You don't really need to see the detail of the stilts, although you can still make out some detail in the figures – they're not total silhouettes.

The surf is breaking behind the fishermen. You can see I was using a fairly slow shutter

speed, possibly 1/4sec. I wanted to slow my exposure down as much as I could to capture the movement in the swelling waves. I remember stopping down the lens little by little until I had the exposure I wanted.

I wanted to show something of the environment that the fishermen are in. I love showing how people live and work in different parts of the world. The fishermen would come and go, so in terms of balancing the elements in the frame I had to wait until there were a decent number of fishermen perched on the stilts. The fishing rods form interesting diagonals that contrast with the vertical lines of the stilts.

Looking back at this image now, it has a certain poignancy because of the tsunami in 2004. I was talking with someone who had recently come back from this part of

Sri Lanka and he said the fishermen weren't there any more. I sometimes wonder what happened to them.

This image means a lot to me on a personal level. When I was cutting my teeth as a travel photographer many of my trips were to the fringes of the Indian Ocean. I had visited several places hit by the tsunami. I actually returned to an area in Thailand that was badly affected, and the devastation was incredible. I took some images and spoke to people who had been affected. It was a humbling experience.

Going back made me reflect on how an image like this can be a record of how people live at a time in history. Maybe in 50 or 100 years' time, people might look at my image and think about how people used to live. **AP**

David Noton
was talking to
Gemma Padley



Exclusively... **Nikon**

THE HOUSE OF **Nikon**



Nikon 1 V1

WANTED FOR CASH: **Nikon**

We are always seeking mint or near-mint examples of Nikon equipment: Digital & Film SLRs,

Nikkor Lenses: autofocus & manual focus

We also take in certain non-Nikon, such as Leica (M-only), Hasselblad and Rolleiflex.

Please telephone

020-7828 4925 for our offer



0% OR LOW INTEREST FINANCE

No deposit Required
020-7828 4925
For full details



NIKON DIGITAL CAMERAS

Nikon D3x SLR body.....	£5,050.00	85mm f/1.8D AF.....	£305.00
Nikon D3x + AF-S 14-24mm f/2.8G IF-ED Kit.....	£6,360.00	85mm f/1.4D AF IF.....	£949.00
Nikon D3x + AF-S 24-70mm f/2.8G IF-ED Kit.....	£6,270.00	105mm f/2D AF-DC.....	£795.00
Nikon D3x + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£7,580.00	135mm f/2D AF-DC.....	£969.00
Nikon D3x SLR body.....	£3,550.00	180mm f/2.8D AF IF-ED.....	£625.00
Nikon D3s + AF-S 14-24mm f/2.8G IF-ED Kit.....	£4,860.00		
Nikon D3s + AF-S 14-270mm f/2.8G IF-ED Kit.....	£4,770.00		
Nikon D3s + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£6,075.00		
Nikon D700 SLR body.....	£1,825.00		
Nikon D700 + AF-S 14-24mm f/2.8G IF-ED Kit.....	£3,135.00		
Nikon D700 + AF-S 24-70mm f/2.8G IF-ED Kit.....	£3,045.00		
Nikon D700 + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£4,350.00		
Nikon D700 + AF-S 16-35mm f/4G VR ED Kit.....	£2,670.00		
Nikon D700 + AF-S 24-120mm f/4G VR ED Kit.....	£2,655.00		
Nikon D700 + AF-S 28-300mm f/3.5-5.6G ED VR.....	£2,515.00		
Nikon D700 + MB-D10 Grip.....	£2,050.00		
Nikon D300S SLR body.....	£1,099.00		
Nikon D300S + MB-D10 Grip.....	£1,349.00		
Nikon D300S + AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£1,560.00		
Nikon D300S + AF-S 18-200mm f/3.5-4.5G VR II Kit.....	£1,730.00		
Nikon D7000 SLR body.....	£949.00		
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£1,129.00		
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,580.00		
Nikon D7000 + MB-D11 Kit.....	£1,199.00		
Nikon D90 SLR body.....	£999.00		
Nikon D90 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£799.00		
Nikon D90 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,230.00		
Nikon D5100 SLR body.....	£559.00		
Nikon D5100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£679.00		
Nikon D3100 body.....	£399.00		
Nikon D3100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£499.00		

NIKON 1 SYSTEM

Nikon 1 V1 10-30mm Kit - Black/White.....	£729.00	18-35mm f/3.5-4.5D AF IF-ED.....	£495.00
Nikon 1 V1 10mm Kit - Black/White.....	£789.00	24-85mm f/2.8-4D AF IF-ED.....	£520.00
Nikon 1 V1 10-30mm & 30-110mm Twin Kit - Black/White.....	£899.00	80-400mm f/4.5-5.6D AF VR IF-ED.....	£1,189.00
Nikon 1 J1 10-30mm Kit - Black/White/Silver.....	£489.00		
Nikon 1 J1 10-30mm Kit - Red.....	£499.00		
Nikon 1 J1 10mm Kit - Black/White/Silver.....	£519.00		
Nikon 1 J1 10mm Kit - Red.....	£549.00		
Nikon 1 J1 10-30mm & 30-110mm Twin Kit - Black/White/Silver.....	£629.00		
Nikon 1 J1 10-30mm & 30-110mm Twin Kit - Red.....	£649.00		
Nikon VR 10-30mm f/3.5-5.6 - Black.....	£169.00		
Nikon VR 30-110mm f/3.8-5.6 - Black/White.....	£199.00		
Nikkor 10mm f/2.8 - Black/White.....	£199.00		
Nikkor 10mm f/2.8 - Black/White.....	£199.00		
Nikon VR 10-100mm f/4.5-5.6 PD-Zoom.....	£999.00		
Nikon SB-N5 Speedlight.....	£125.00		
Nikon GP-N100 GPS Unit - Black.....	£109.00		
Nikon GP-N100 GPS Unit - White.....	£109.00		
Mount adapter FT1.....	£229.00		

NIKON COOLPIX DIGITAL CAMERAS

Coolpix P7100.....	£479.00
Coolpix P500.....	£299.00
Coolpix AW100.....	£279.00

AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX Fisheye.....	£529.00
AF-S 35mm f/1.8G DX.....	£165.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£699.00
AF-S 12-24mm f/4G IF-ED DX.....	£215.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£465.00
AF-S 17-55mm f/2.8G IF-ED.....	£1,065.00
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£155.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£230.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£635.00
AF-S 55-200mm f/4-5.6G VR DX IF-ED.....	£245.00
AF-S 55-300mm f/4.5-5.6G DX VR.....	£299.00

AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,219.00
16mm f/2.8D AF Fisheye.....	£599.00
20mm f/2.8D AF.....	£465.00
24mm f/2.8D AF.....	£335.00
28mm f/2.8D AF.....	£225.00
35mm f/2D AF.....	£255.00
50mm f/1.8D AF.....	£109.00
50mm f/1.4D AF.....	£235.00

Prices include 20% VAT. Prices Subject to Change. E&OE.

TO ORDER TELEPHONE 020-7828 4925

Follow us on: @NikonatGrays



PROBABLY THE WIDEST RANGE
OF NEW & SECONDHAND
Nikon IN THE WORLD

020-7828 4925

THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE



SPECIALISING IN THE EXCEPTIONAL

13MM f/5.6 NIKKOR LENS

Photograph by Tony Hurst

The 13mm f/5.6 Nikkor ultra-wide-angle lens was introduced in March 1976 in a pre-AI type lens mount. This extraordinary lens has only ever been available to special order. The 13mm f/5.6 covers an angle of 118°. It weighs in at 1200 grams and represents the widest rectilinear manual focus prime lens available for the 35mm SLR format. It is 4 inches long (10.2cm), with an aperture range from f/5.6 to f/22. It has 16 elements in 12 groups; the front element has a diameter of almost 11cm and is surrounded by a fixed 'petal' style lens hood. It has a floating rear element design, CRC close-range correction, a rectilinear element design for straight line rendition and can focus down to one foot. In 1977 the lens was updated to the AI standard, and in March 1982 the third version was introduced with the AIS type mount with four x 39mm (rear bayonet mount) filters: Skylight, Orange, Amber and Blue in a CL-14 case. It was designed by Mr. Ikuo Mori of the 1st Optical Section, Optical Designing Department at Nikon Optical Japan.

Apparently only about 350 of these lenses were ever made. "It is Nikon's greatest lens because not only is it big and supremely expensive, it is Nikon's, and perhaps photography's, greatest lens because it lets us make photographs we can make no other way." Ken Rockwell. MINT- £25,000



TO ORDER TELEPHONE
020-7828 4925



Find us on Facebook: www.facebook.com/graysofwestminster

Visit our website: www.graysofwestminster.co.uk

GET THE LOOK

Edited



Simple duotone

There are a number of different ways to create a duotone image, but using Photoshop's Gradient Map provides the most control. **Richard Sibley** explains how it works

SOFTWARE USED **Adobe Photoshop CS4**

SKILL LEVEL 

TIME TO COMPLETE  10 minutes

SYSTEM REQUIREMENTS Windows or Mac

A DUOTONE image is one that is printed using two colours. Traditionally, this was done using two inks, usually black and a secondary colour. The resulting image has black shadows and white highlights, but midtones will be the secondary colour.

Digital editing makes creating a duotone very straightforward, and it is even possible to create elaborately toned images with many different colours. Even tritone images are simple to create, and there are many ways that they can



be produced. Some software, including Adobe Photoshop Lightroom, has duotone presets built in, but just by using some basic Photoshop skills it is easy to create your own custom duotone image.

The technique uses one key feature: a Gradient Map. This places all the tones in the image within a new gradient. For example, if you used a dark-blue to white gradient, all tones in the image would be found on this gradient. Blacks would be replaced with the darkest blue, with midtones appearing as varying lighter shades of blue, while highlights would remain white. By adjusting the colour used in the gradient, it is possible to affect the coloured appearance of the shadows, midtones and highlights. If the gradient goes from red to blue to white, for example, then the darker areas will be red, the midtones will be blue and the highlights will stay white.

By creating and blending a Gradient Map layer with a standard greyscale image using the color blending mode, only the colour information is blended. The tones are retained from the original black & white image, allowing black areas to remain black. By also adjusting the opacity of the Gradient Map layer, the strength of the effect can be altered to allow all the colour, or just a hint, to come through.

The steps on the opposite page will produce a basic duotone image, but with further adjustments to the gradient used for the Gradient Map the effect can be made even more extreme. For best results, though, stick to using analogous colours – those that are found next to each other in the colour spectrum or on a colour wheel. These create the most natural and pleasing effects.



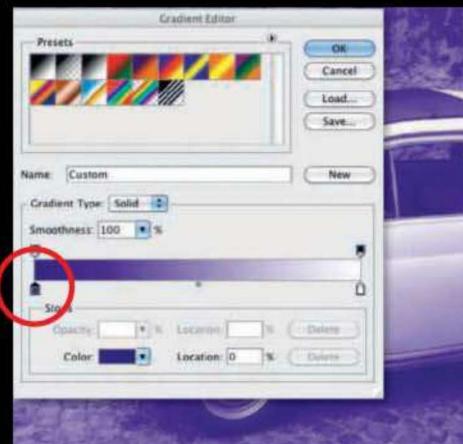
1 Open the black & white image you wish to use and duplicate it so that it is on a second layer. Do this by selecting **Layers>Duplicate Layer**.



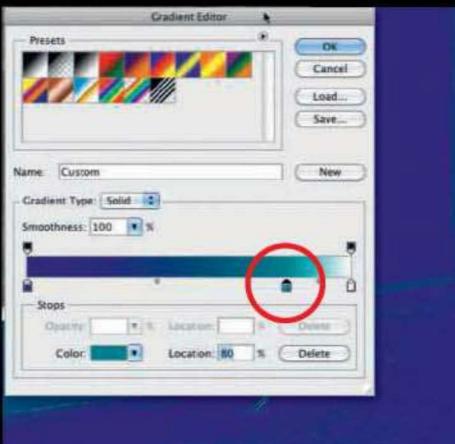
2 With the **Background copy** layer selected, create a Gradient Map by selecting **Image>Adjustments>Gradient Map**.



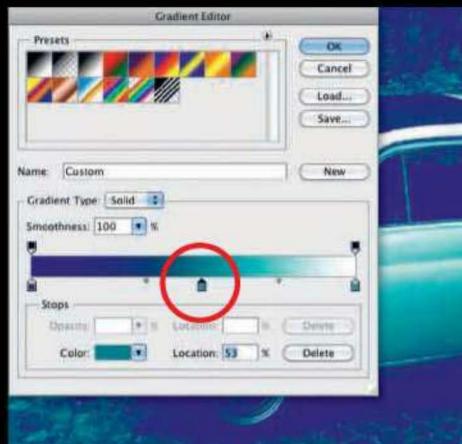
3 When presented with the **Gradient Used For Grayscale Mapping** box, double-click on the gradient. By default, this should be a black to white greyscale gradient.



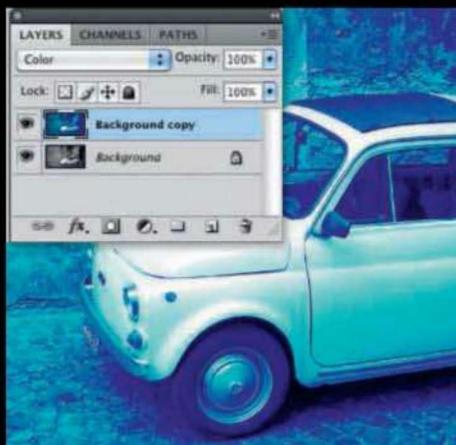
4 Decide on the colours you wish to use to create your duotone. For this image, I selected a dark-blue/purple for the shadows. Double-click on the bottom left tab on the gradient to change the shadow colour.



5 Double-click under the gradient to create a new coloured tab. Change the colour to the second colour you wish to use for the lighter tones in your image. I have selected a teal colour.



6 Click and drag the newly created colour tab to change the blend of the gradient. The further to the left the second colour is, the more it will affect shadow areas. Similarly, the further to the right it is, the less it will affect shadows and the more it will affect highlights. Generally, you will want it positioned around half way.



7 With the Gradient Map created, adjust the **Background copy** blending mode to **Color** in the **Layers** palette. This blends the colours of the top layers with the luminosity of the original layer.



8 Alter the opacity of the coloured layer to reduce the effect to suit your taste. Generally, the opacity should be set from 30-60%, but this very much depends on your requirements, the colours used and the image in question.



9 Merge the two layers (**Layer>Flatten Image**) and make any adjustments needed to the **Levels** (**Image>Adjustments>Levels**).

GOOD SERVICE AWARDS

YOUR CHANCE TO HAVE YOUR SAY



What Digital
Camera amateur **photographer**
ENTRY FORM



Nigel Atherton
WDC Editor



Damien Demolder
AP Editor

I would like to vote for: _____

Branch Address: _____

Purchase made: In Store Mail Order Online

Product bought: _____

I rate their service as _____ out of ten (10 being the best)

YOUR DETAILS

Name: _____

Address: _____

Post Code: _____ Email:*

PLEASE SEND YOUR COMPLETED ENTRIES BY 6TH JANUARY 2012 TO:

2012 Good Service Awards. IPC Media, Blue Fin Building,

110 Southwark Street, London SE1 0SU

Or vote online, visit: www.whatdigitalcamera.com/goodserviceawards

*If you provide us with your email, your email address will be added to the What Digital Camera and Amateur Photographer newsletter(s). However, you will be given the opportunity to unsubscribe from the email newsletter(s) via the unsubscribe message in the email.

Digitise your life



9 megapixel scanner with 2.4" LCD-Display, integrated SD/SDHC card slot and a Lithium-Ion battery allowing the scanner to be used independent from a PC or power supply.



High-resolution scanner with 7200x7200dpi. Features ICE3 dust / scratch removal, Digital ROC colour correction and Digital GEM sharpness correction systems.

X4 PLUS SCANNER



Batch scans slides straight from CS, Universal, LKM and Paximat magazines. Features Digital ICE dust/scratch removal, Digital ROC colour correction and Digital GEM sharpness correction systems.

DIGITDIA 5000



Produces excellent quality scans from 35mm, 120, 6x4.5, 6x6, 6x7, 6x8, 6x9, and 6x12cm negatives or slides with 3200dpi resolution, 3.6Dmax and 48bit colour depth.

MULTI FORMAT SCANNER



Take close ups or videos with up to 35x zoom. Images can be saved to SD card or viewed on TV or PC via USB.

DIGI MICROSCOPE LCD



The LP-USB/SD allows vinyl records to be digitised via USB or stored to SD card. Built in speakers allow for use as a normal record player.

RECORD PLAYER



Digitise old music cassettes converting them to MP3 format via your PC / USB port. Make software corrections for background and sound defects.



Perfect for video illumination in low light situations. Powerful 3W LED light with 42 degree illumination. Universal shoe, camera bracket and Sony shoe adaptor included.

RAVL 200 VIDEO LIGHT



Projector for 35mm slides for use with Universal, CS or LKM magazines. Features 150W Halogen lamp, auto focus and anti jam device. Complete with 85mm lens.

SLIDE PROJECTOR AF2000



Available in 3 sizes 125x125 – 180x180cm. Tripod standing portable projection screens. Quick to erect, featuring a screen tensioning device.

ALPHA LUX SCREENS

Reflecta has a proud heritage in the photographic industry and continue to innovate. The latest product range includes top quality photo and film scanners, music digitisation and digital microscopes, along with more traditional projector products.

Kenro are the official UK distributor of Reflecta products, visit www.kenro.co.uk for more information and to view the full range.

reflecta®



Supplying the photographic industry for over 35 years

Kenro Ltd, Greenbridge Road, Swindon, SN3 3LH

t: 01793 615836 f: 01793 530108 e: sales@kenro.co.uk



www.kenro.co.uk



Pet photographer Paul Walker explains how he captures the personality of people's pets and deals with their beloved animals. He talks to **Oliver Atwell**

IF YOU have pets, the chances are that you've tried to take a photograph of them. However, it can sometimes be difficult to capture the essence of their character. That's where a pet photographer like Paul Walker comes in.

Paul's passion for photographing pets dates back to his early childhood, when he would follow the family's dogs, cats and rabbits around, armed with a camera.

'Photographing my pets was my hobby,' says Paul. 'That was what sparked my interest. The link between photography and pets was very organic. My grandparents used to have a lot of animal books and

magazines, so I would take them to bed with me and read until the small hours. Even the stories that were read to me as a child were animal-based. It was a very pet-oriented family.'

Paul's experiments in photography were very much a case of trial and error. No one else in his family had an interest in the medium and, in Paul's own words, they found it difficult to take a photo without chopping someone's head out of the frame.

'There was no one in my family that I could talk to about photography,' says Paul. 'I had to teach myself everything. Eventually, I began to look at other photographers. Elliott Erwitt was a big influence on my work and I was always especially taken with John Drysdale's photographs. His images are so full of quirkiness, comedy and unrepeatable moments. It's a lot easier today than when he was taking photographs, but even with the equipment he was using then he captured some magic moments. I wanted to apply those principles to my animal subjects. So many pets have quirky traits, and if you can capture those in an image then it's gold.'

When people began showing an interest

in his work, Paul realised that his hobby of photographing pets could prove to be a viable business opportunity.

'Very early on, people were approaching me and enquiring about me photographing their own pets,' says Paul. 'I was involved with a lot of dog-obedience and dog-agility events, so I thought that maybe I could turn photography into a full-time career.'

One of the first things Paul did before he set up in business was to find out what other pet photographers were doing. He quickly realised that he would have to do something different to make his images stand out from the crowd.

'I've never been a fan of studio portraiture,' says Paul. 'Having spent a lot of time with rescue pets, I realised that sometimes those kinds of portraits are much more about the picture than the animal's welfare. I looked online and saw that there were a lot of studio-based images with old backgrounds and static sets in which the animal has been positioned. It's a very old form of working, more in the style of classical portraiture. What I wanted to do was produce images that communicated

Understanding the behaviour and level of obedience of a pet is one of the most crucial pieces of knowledge that a pet photographer can possess

how dogs and cats engage with their everyday environment. I knew that it would be a challenge, because in a studio you have absolute control over the lighting and set, whereas outdoors you have a multitude of problems, such as distracting backgrounds. The animal may also have behavioural traits that you'll have to deal with and there is always the possibility that they'll go running off if they lack obedience. But it was still a risk worth taking because I was desperate not to produce images with dogs in front of printed cloudy background or sitting on tartan blankets.'

BEHAVIOUR

Some of the most significant lessons that Paul learned in the early stages of his career were to do with animal behaviour. 'It's about understanding what is going to interest an animal at a particular time,' he says. 'Let's take my dog as an example. If someone rang the doorbell while he was eating his dinner, would he leave his meal and run to the door? Probably not. But if he were away from his food and someone rang the doorbell, he would react very differently. Those kinds of lessons were vital for me. I also realised that you should be aware of how a pet will react to particular members of the family. They may be a lot more playful with one than the other. I spent a lot of time in my early career observing animals and learning what makes them tick.'

While the pet owners may have some idea of what they want from a final image, often Paul is given a free rein. 'It could be that they want shots that are quite playful or shots that are more along the lines of a conventional stationary pet portrait,' he says. 'I don't get too many requests from owners because they'd much rather leave it to me to get a creative shot of their pet. This also gives me the chance to understand the animal and work out the best ways to work with it. Occasionally I do get the odd sentimental request, and I'm always happy to respect that so long as it doesn't eat into the shooting time too much.'

There are occasions when Paul photographs rescue pets and, due to the temperaments of some of the animals, he may have to spend some time planning the shoot carefully. 'Many of the rescue pets have a history that is sketchy at best,' he says. 'It would be foolish not to understand what negative triggers a dog has, for example, and what actions might cause it to behave in a certain way. You have to make the experience comfortable for the dog. For instance, I would never charge in and start taking lots of close-up shots. I begin by working with longer lenses and keeping my distance, then gradually I get closer as the animal becomes more used to my presence. At that point I can switch to a wider lens.'

Another vital consideration is the background environment that the animal will be photographed against. 'When considering the environment, you need to think about what breed of animal you're working with,' says Paul. 'If we take dogs and cats as an example, there are various



ALL PHOTOGRAPHS © PAUL MARKER

Focusing on the eyes creates a connection between the subject and the viewer

Getting pets to engage with their environment makes for a much more interesting image than a studio-based shot

'What I wanted to do was produce images that communicated how dogs and cats engage with their everyday environment'

different colours and sizes. You need the animals to stand out from their immediate environment. It's no good photographing a dark-coloured dog on a dull day in dark woodland, whereas a black Labrador on a sandy beach will stand out well.'

It is clear from Paul's images that he depicts different animals in different ways. Many of his pictures of dogs, for example, show the animals in motion and full of

energy, whereas his photographs of cats have a serene and tranquil atmosphere.

'With dogs it's a lot easier to take them outside, get them to run around and then get them back to their owner,' says Paul. 'Cats don't tend to take directions very well, so the majority of those shots take place in the home. That can be difficult, though, because many homes are busy visually, so if you can it's better



 to get the cat outside, particularly as the light levels are far greater. With cats you can get them to play with a toy or perhaps chase a butterfly. Often, though, you have to work around the cat and allow a shot to develop naturally.'

Paul believes that an animal's story can be told through the eyes and body language in a photograph. 'When we look at an animal, they look back and connect with us,' he says. 'So much of the personality of a pet is communicated through the eyes. When you get the light right and the eyes have a lovely catchlight, particularly when they're looking straight into the camera, there is a real sense of connection.'

'With an animal's body language, something as simple as the position of the ears can add an extra level to your image,' adds Paul. 'If a dog's ear are standing up as opposed to being flat against their head, then it adds life to the image. It makes the dog look quizzical and playful.'

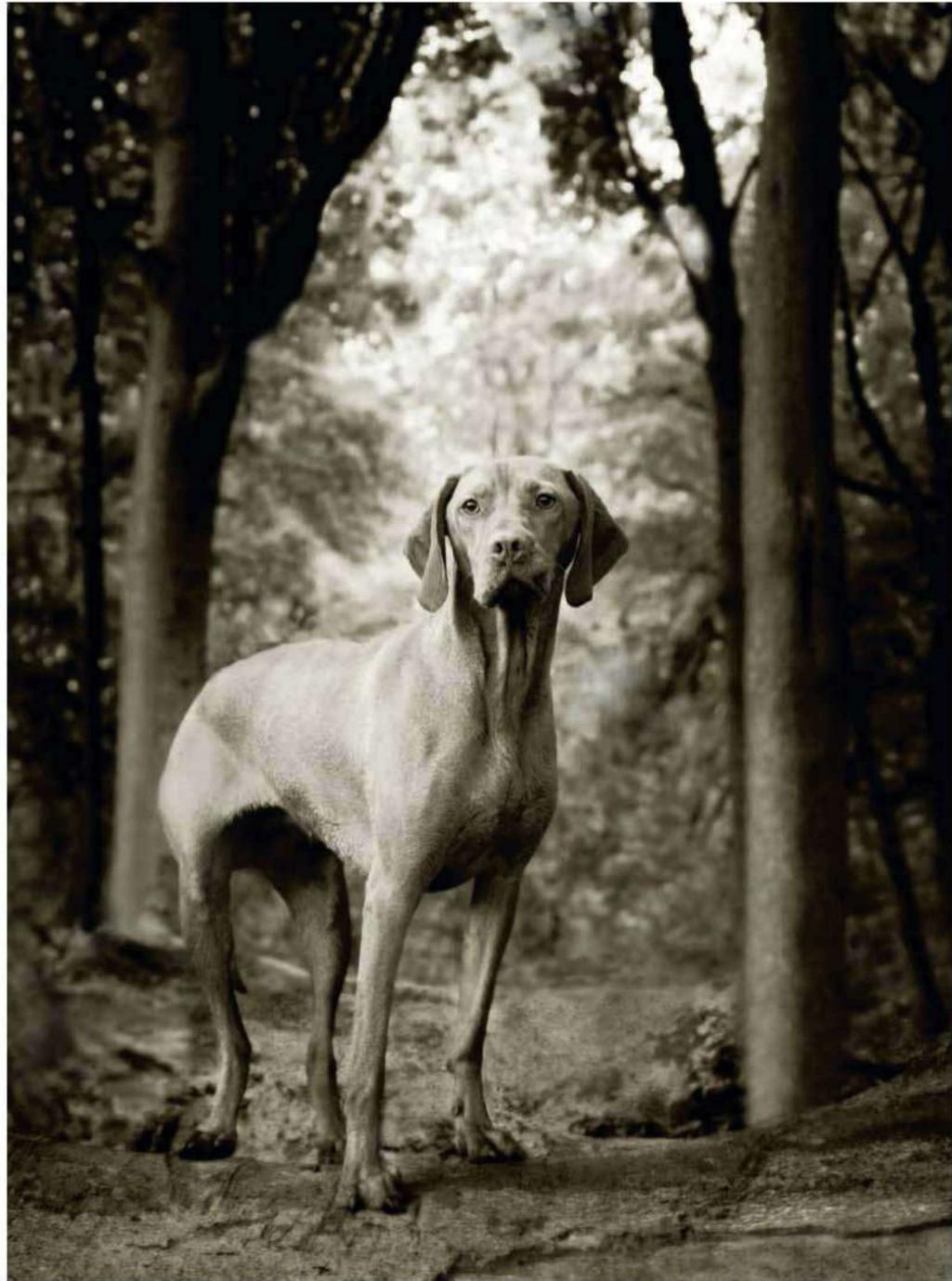
THE LOOK

Paul's camera of choice is a Nikon D3. 'It's an incredibly robust piece of kit,' he says. 'I've knocked it around a couple of times and it's still unscathed. I've used it in the wind, rain and snow and it has worked perfectly every time. Plus, it's very fast at focusing, which is crucial when I'm shooting moving subjects. In terms of lenses, I use a 28-70mm or a 70-200mm, depending on how close or how far I am from the subject. Those are my bread-and-butter lenses.'

As Paul works with a variety of different subjects, his camera settings have to change accordingly. 'If I'm working with static portraits, then my primary concern will be the depth of field so I can ensure that the tip of the animal's nose through to the eyes is in sharp focus,' he says. 'However, if the subject is moving, then the emphasis is going to be on shutter speed. I'll shoot manual in 95% of all situations, although that changes when dealing with focus. If I've got a particularly active subject it will be far too difficult to focus manually so I rely on autofocus.'

Paul will tweak his photographs after the shoot using image-editing software, paying particular attention to the tones and colour. As he says, subtlety equals longevity. 'I think there's too much overworking of images these days,' he adds. 'It can sometimes get to the point where the subjects look like cartoon characters. Some images that are overworked will date very quickly. I tend to use techniques that I've created myself, but it's not just about doing what looks nice. I think about what post-processing techniques will best represent a particular shot and bring out a little more of an animal's character. Sometimes I will look at an image and see that it will work best in a sepia tone. Alternatively, the photograph may benefit from a cross-processed look. It's all about using my experience as to what suits a subject best.'

Paul works with a variety of different light sources, depending on the circumstances of the shoot. 'Natural light is always my first



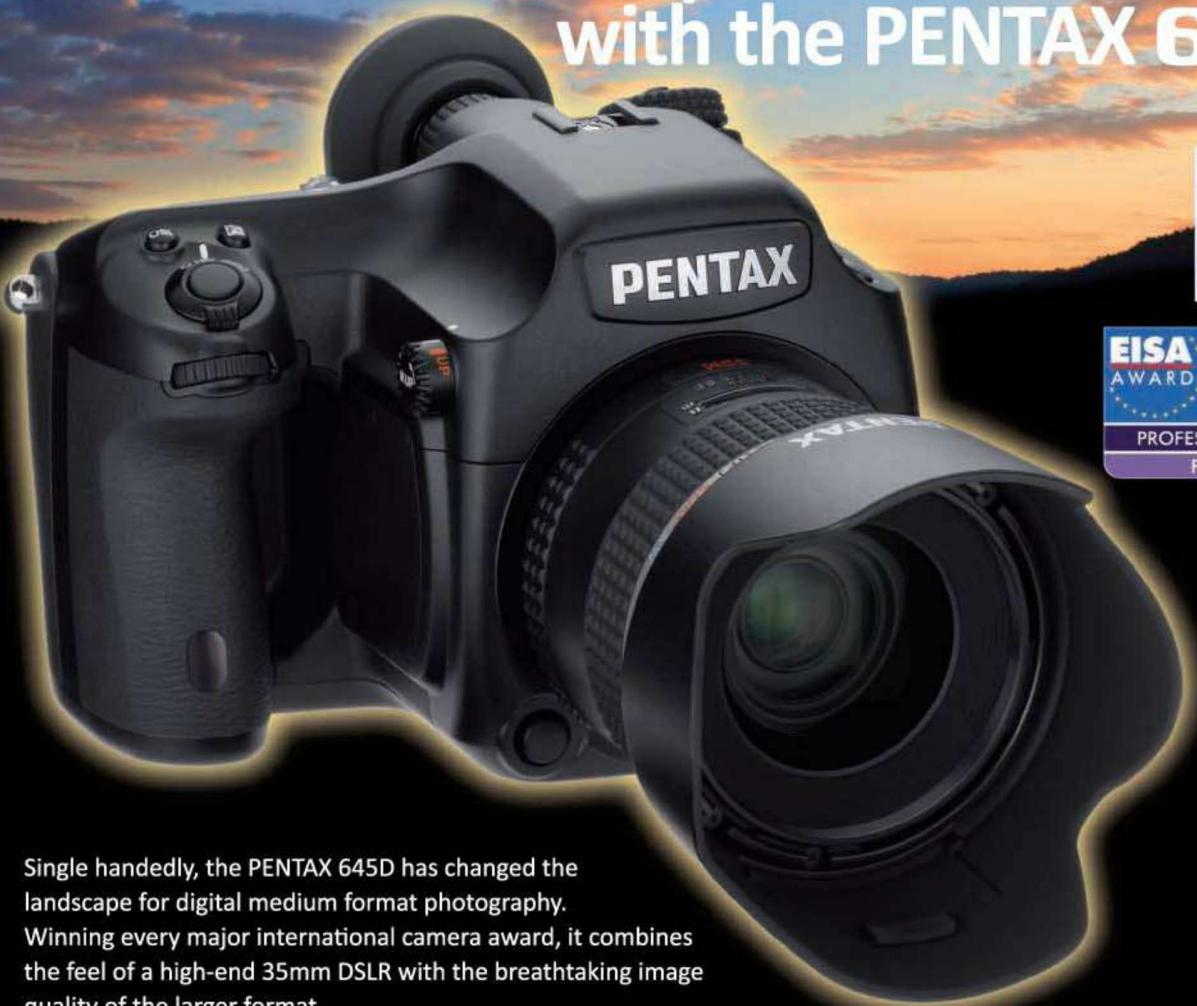
Above: 'Subtlety equals longevity' is Paul's mantra when dealing with post-processing techniques

Left: Working with static subjects and the right lens can ensure getting the nose and eyes in sharp focus

choice,' he says, 'but if I run out of natural light and I'm shooting a static portrait, I'll try to use some kind of continuous light source. That could be one of the owner's own lamps from their home or one of the pieces of kit that I carry around with me. As a last resort I'll use flash, although I often think that flash photography can look very false. It's also important to remember that flash can frighten some animals. That's particularly true with horses, so it should be used with caution. The primary concern when photographing animals is their welfare, so their safety comes before anything else. You have to remember that, at the end of the day, the animal's welfare is paramount.' **AP**

To see more of Paul's images, visit www.pawspetphotography.co.uk

Multi awards, massive savings – now's the time to move up to medium format with the PENTAX 645D



Single handedly, the PENTAX 645D has changed the landscape for digital medium format photography. Winning every major international camera award, it combines the feel of a high-end 35mm DSLR with the breathtaking image quality of the larger format.

Its specification is stratospheric and includes such features as a 40 megapixel CCD sensor, high performance processor, high detail focusing screen & LCD display and outstanding high ISO performance. Plus it's operable with all legacy PENTAX medium format lenses.

All contained in a beautifully engineered magnesium body, whose extreme weather sealing and total dust proofing make it the camera of choice for the outdoor and wildlife photographer, as well as maintaining a versatile studio role.

It's a camera to aspire to, and now that dream can become reality with an amazing 10% discount on a body or kit, exclusively at these authorised 645D Partners. As an affordable, fuss-free entry to the world of medium format, it doesn't get much better than this.

CLIFTON CAMERAS LTD

28 Parsonage Street, Dursley, Gloucestershire GL11 4AA
Tel: 01453 548128 www.cliftoncameras.co.uk

COMMERCIAL CAMERAS

7 High Street, Church Stretton, Shropshire SY6 6BU
Tel: 01694 722202 www.commercialcameras.co.uk

CONN'S CAMERAS LTD 54 Clarendon Street, Dublin 2
Tel: 01 677 7179 www.connscameras.ie

FFORDES PHOTOGRAPHIC LTD

The Kirk, Wester Balblair, By Beauly
Inverness-shire IV4 7BQ
Tel: 01463 783850 www.ffordes.com

JESSOPS Unit 3a, 55 Temple Row, Birmingham B2 5LS
Tel: 0845 458 7036 www.jessops.com

LONDON CAMERA EXCHANGE

8-9 Tunsgate, Guildford, Surrey, GU1 3QT
Tel. 01483 504040 www.icegroup.co.uk

PARK CAMERAS LTD

York Road, Victoria Business Park, Burgess Hill
West Sussex RH15 9TT
Tel: 01444 237070 www.parkcameras.com

SRS MICROSYSTEMS LTD

90-92 The Parade, High Street, Watford
Hertfordshire WD17 1AW
Tel: 01923 226602 www.srsmicrosystems.co.uk

HARRODS (Photo Dept) 87-135 Brompton Road
Knightsbridge, London SW1X 7XL

SELFRIDGES (Photo Dept)
400 Oxford Street, London W1A 1AB

PENTAX

PIX YOUR LIFE

10% OFF VOUCHER

Offer valid from
1st October 2011 - 31st December 2011 inclusive

PENTAX 645D
Camera Body or Kit

Exclusive to the retailers listed here. One voucher per purchase.
Not exchangeable for cash or equivalent.
Only valid in store on presentation of original voucher.
Offer not available on Limited Edition 645D kits.
Voucher also downloadable at www.pentax.co.uk/645D

1

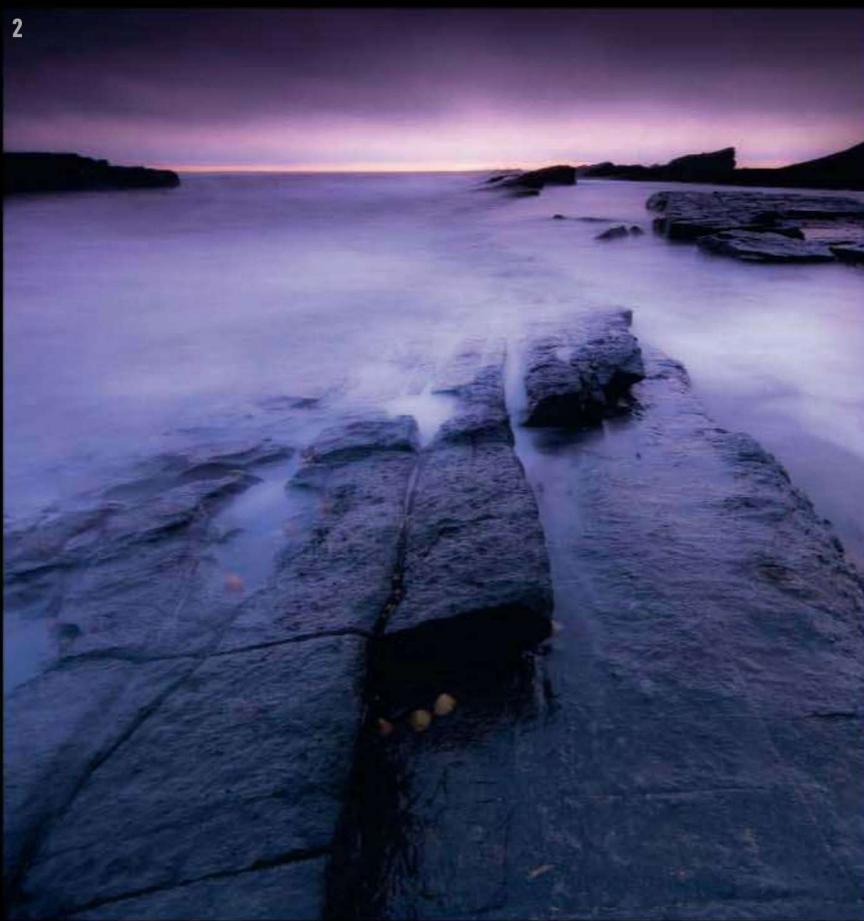


1

AP publishes more reader photographs than any other photography magazine

ReaderSpotlight

2



Michael James Combe

Tyne and Wear

Michael's love of landscape photography was born after he discovered a book about Northumberland by Joe Cornish. 'As I was looking through the book, I was taken aback by the images that I saw,' says Michael. 'I grew up in Northumberland and instantly recognised most of the locations. I couldn't believe how good they looked in print.' Since then, Michael has spent a small fortune on lenses, filters and tripods to try to capture the stunning landscapes he comes across. You can view more of his work at www.michaelcombe.co.uk.

Angel of the North

1 The snow and cloud cover make for a very atmospheric image of this iconic landmark
Canon EOS 40D, 10-20mm, 0.5secs at f/22, ISO 100, soft ND grad filter, tripod

Howick

2 Michael has used the rock to lead the eye into the beautiful and mysterious sea
Canon EOS 40D, 10-20mm, 10secs at f/10, ISO 100, hard and soft ND grad filters, tripod, cable release

IF YOUR PICTURES
ARE FEATURED
YOU'LL RECEIVE...

£50

PLUS...



FOR ILLUSTRATION PURPOSES ONLY. RUCKSACK CONTENTS NOT INCLUDED

**The Editor's
Choice** wins a
Kata DR-467i
Digital Rucksack
worth £99.95

The Kata DR-467i Digital Rucksack will accommodate two DSLRs with mounted lens, three-four lenses and flash, with space for personal gear, a laptop and small tripod. By removing the padded bottom camera insert you can easily convert this rucksack from a camera bag to a daypack when not out shooting.

www.manfrotto.co.uk

**How to submit
images to Reader
Spotlight**

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight

1



3



2



EDITOR'S
CHOICE

SEE MORE ONLINE AT
AMATEURPHOTOGRAPHER.
CO.UK/SPOTLIGHT

There's not enough off-camera flash in the amateur world, and here Darren demonstrates why we should all be taking it up. This is an excellent and powerful picture that shows great technique and camera control – *Damien Demolder, Editor*

Darren Athersmith Cumbria

Darren's forays into portraiture began after a trip to Prague in the Czech Republic. While looking through some of the photographs he had taken with his compact digital camera, he noticed that one image of the architecture in the old town square was particularly good. He then bought a Nikon D40 DSLR and began experimenting with off-camera flash, a technique that he still uses. 'I love to produce images that make people smile and will hopefully be cherished for years to come,' says Darren. 'I hope that people will view the images and relive the memories of the time the picture was taken.'



4



Wedding dress

1 The wedding dress is a fascinating element of this image and makes you question exactly who the rider is
Nikon D3S, 24-70mm, 1/160sec, f/11, ISO 800, flash

Horse

2 'This shot was an attempt to capture the friendship between a horse and its rider,' says Darren
Nikon D3S, 24-70mm, 1/250sec, f/4.5, ISO 200, flash

Cyclist

3 Using flash has allowed Darren to underexpose the sky and create this atmospheric and dramatic image
Nikon D3S, 70-200mm, 1/250sec at f/10, ISO 200, flash

Moped

4 The hairstyles are the main subject of this image, as the shot was taken for a local hairdressing salon
Nikon D3S, 24-70mm, 1/250sec at f/7.1, ISO 400, flash



East Mount Lowther

1 This sweeping scene is given an ethereal quality by the infrared
Canon PowerShot A710 IS, 1/15sec at f/2.8, ISO 100, IR filter

Whalley Abbey

2 A second-hand compact camera with IR filter was used for this shot of the former Cistercian abbey
Canon PowerShot A710 IS, 0.4sec at f/4, ISO 100, IR filter

Loweswater

3 Brian loves taking landscape shots, particularly while walking during winter
Panasonic Lumix DMC-FZ38, 0.5sec at f/4, ISO 100, IR filter

**WANT TO LEARN MORE
AND IMPROVE YOUR
PHOTOGRAPHIC SKILLS?**

Then enrol on one of our **School of Photographic Imaging's Home Study Courses**. We've courses to suit all levels of experience covering all aspects of photography and bite-sized courses from just £75. Just visit www.spi-photography-courses.com, call 0203 148 4326 or turn to page 42 of this issue.



Sub-£100 CARBON FIBRE TRIPOD KIT

THE LOWEST EVER MANFROTTO
CARBON FIBRE TRIPOD!

Purchase the Manfrotto M-Y 732CY-A3RC1
Carbon Fibre tripod kit between the
1st October 2011 and 31st January 2012
for just £99.95, a saving of £100.00!!

SAVE
£100
PAY £99.95

off the SRP
of the Manfrotto
M-Y 732CY-A3RC1
Carbon Fibre tripod*

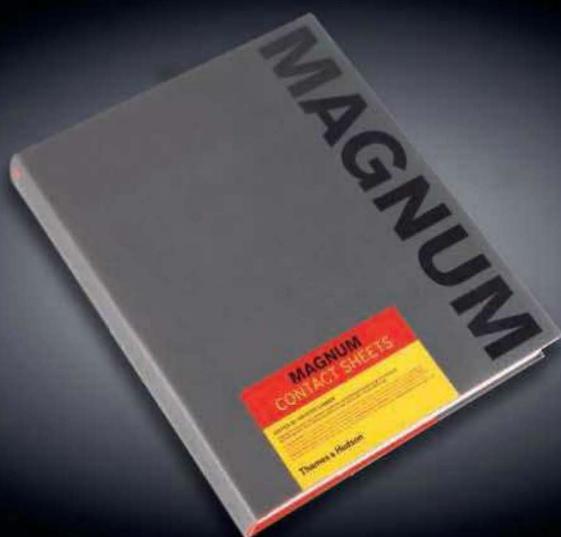


Offer valid between 1st October 2011 – 31st January 2012 and/or whilst stocks last

* SRP - £199.95, promotional price £99.95



Manfrotto
Imagine More



Making contacts

The release of the monumental publication *Magnum Contact Sheets* has sparked a feverish interest in one of photography's fundamental but increasingly redundant practices. **Gemma Padley** talks to the book's editor and curator **Kristen Lubben** about how the book was produced

Left: Rajasthan, India, 1983, contact sheet. Steve McCurry

AS PHOTOGRAPHY books go, there can be few greater – both physically and in terms of material – than Magnum's latest publication *Magnum Contact Sheets*. The eagerly awaited book, featuring 139 contact sheets by 69 Magnum photographers, is a phenomenal tome that is unique and utterly absorbing. If you have ever wondered how some of the world's most iconic images came into existence, or how history's greatest photographers selected their images, this book provides a glimpse into a closely guarded world, an opportunity to garner a greater understanding of the private innermost working processes of Magnum photographers.

'With the end of the analogue era [as the principal means of photographic production] and the rise of digital imaging, we felt the contact sheet was ripe for investigation,' says Kristen Lubben, associate curator at

the International Center of Photography in New York. 'Contact sheets used to be the principal working tools of photographers, but now they have all but become defunct and are the preserve of the archive. They are fascinating for so many reasons, from feeling as though you are right there with the photographer to showing the behind-the-scenes intimate workings of a photographer. It's almost like peeking into someone's closet or reading someone's diary – these are things you aren't supposed to see.'

THE BOOK

Magnum Contact Sheets features both colour and black & white images, and was four years in the making. Divided chronologically into seven sections, it spans more than 70 years of Magnum photography, beginning with the likes of Henri Cartier-Bresson, Robert Capa and George Rodger in the 1930s through to Eve Arnold, Elliott Erwitt, Bruce Davidson, René Burri, Steve McCurry and Martin Parr, to name just a few.

Famous photographs sit alongside lesser known images, and among the wealth of unpublished material are original contact sheets with the final photograph shown large. Additional text is provided by the photographer or relevant experts, and other artefacts, including press cards, annotations, notebooks and magazine spreads, show how the photographs were used.

'The book is a kind of history of photography in the 20th century, tracing

the development of photojournalism in particular as well as exploring the individual photographer's working processes,' says Kristen. 'The decision to arrange the book chronologically was key. Once that was decided, a lot of other things fell into place. It was then possible to explore Magnum's role within that history. We also wanted to make sure there was a balance between different types of images – war imagery and portraiture, for example.'

A tight-knit team of people, including Magnum photographer Martin Parr, Thames & Hudson commissioning editor Andrew Sanigar and Sophie Wright, print room and cultural projects director at Magnum Photos in London, worked alongside Kristen on the project. Their job involved selecting which contact sheets to include and overseeing aspects of the design and production process. A conscious decision was made to omit digital work from the book (with one exception) and to focus instead on the analogue contact sheet in 35mm and medium format. 'Although some photographers who shoot digitally may make a version of a contact sheet, the project was conceived as something that was about the analogue era and the processes involved in this,' says Kristen.

The photographers were asked to send in three contact sheets, the key images and a brief synopsis of the story behind the images. From this, the team made a selection and discussed which contact sheets worked best, sometimes going back to the photographers with other suggestions. The choice of which contact sheets were used was sometimes made on the strength of the story rather than an iconic final image, although there are plenty of iconic images in the book.

 'Producing the book was a huge undertaking,' says Kristen. 'The photographers themselves played a big role in the process. We explained that the project wasn't just about showing their "best shot" and how they got it, but rather about exploring stories and ideas, looking at the contact sheets from different angles and so on. When the photographers realised this, they became excited and started suggesting other images and contact sheets. There were continuous dialogues and it was very much a collaborative effort.'

WINDOW INTO HISTORY

The range of historical events and themes explored in the book is astounding. From the Civil Rights Movement to the D-Day landings, Prague Invasion, deconstruction of the Berlin Wall, protesters in Tiananmen Square and the immediate aftermath of 9/11, many major world events feature.

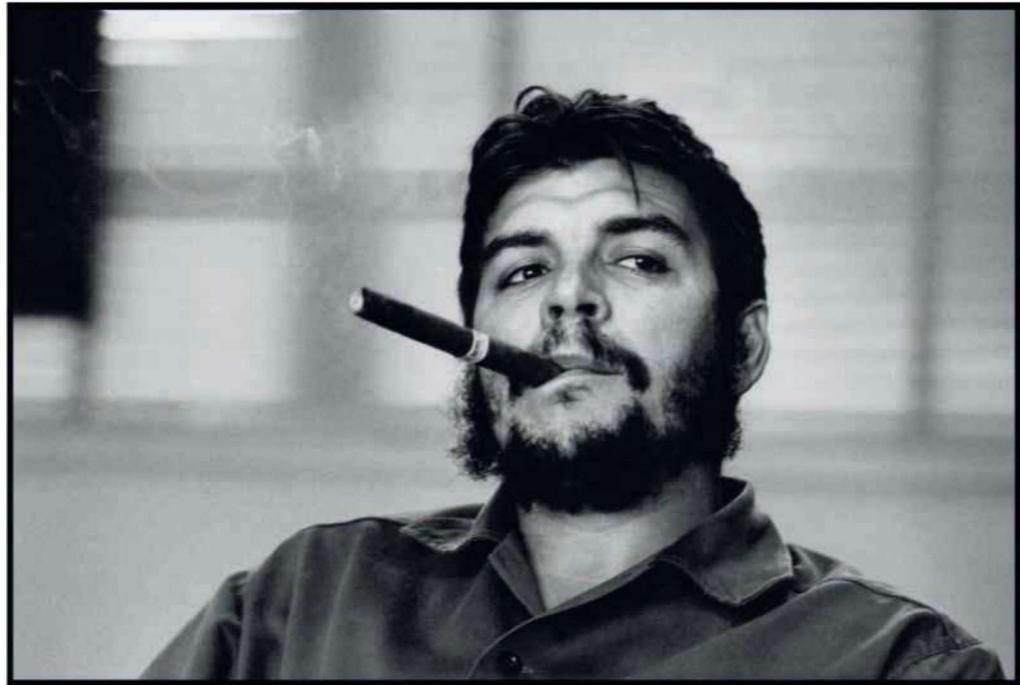
The beauty of the contact sheets is that we see not only the iconic image, but also the multiple explorations of the scene or subject. This offers a more detailed overall picture of what was going on at the time, as well as providing an insight into how the photographer saw and interpreted the scene as it was unfolding. There is a palpable sense of being there with the photographer himself, almost as a witness.

For example, in the contact sheet showing Josef Koudelka's images of the Prague Invasion in 1968 (below right), we experience the scene through many viewpoints, while in René Burri's compelling images of Che Guevara taken in Cuba in 1963 (see above and right), we see a plethora of expressions on Guevara's face.

Peter Marlow's contact sheet showing images of Margaret Thatcher at the 1981 Conservative Party conference (page 36) is another intriguing example, where we can trace Marlow's exploration of his subject and see subtle nuances in expression through multiple frames. Contact sheets such as these not only provide a glimpse into the photographer's working processes, but they also place the iconic image in context – which is something we rarely see.

THE CONTACT SHEET

Tracing the history of the contact sheet is an interesting pursuit in itself, and it is something Kristen touches on in her introduction. She explains how contact



© RENÉ BURRI/MAGNUM PHOTOS

Ernesto (Che) Guevara during an exclusive interview in his office in Havana, Cuba, and opposite, the accompanying contact sheet, 1963. René Burri

sheets really only came into use when photographers started using cameras that produced smaller negatives. Before this time the negatives were large enough to 'assess' without the need for enlargement. 'In the 1930s you begin to see the rise in the illustrated picture press,' says Kristen.

'You see photographers starting to work with magazines and beginning to use smaller format cameras, such as the Leica or the Rollei. Photographers were more mobile, which was a major shift in photographic practice. The contact sheet then became an important editing tool.'

'What's also interesting is that the use of contact sheets hadn't yet been standardised, so you see the different ways photographers used their contact sheets. Capa, for example, cut out his contact sheets and stuck them in notebooks. Cartier-Bresson

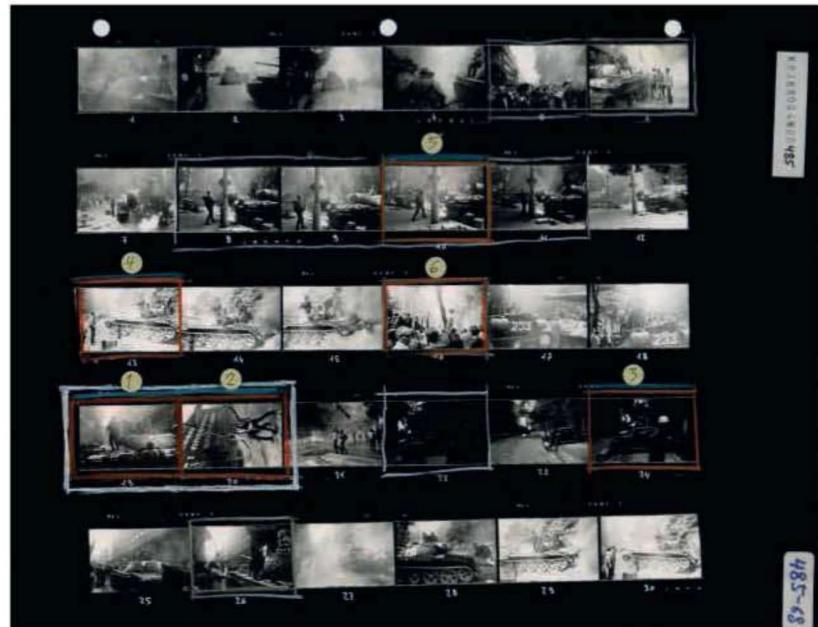
famously threw away everything he didn't like. It was only later, with the establishment of the agency [Magnum Photos, which was founded in 1947 by Henri Cartier-Bresson, David Seymour, Robert Capa and George Rodger] that you begin to see more [consistency],' says Kristen.

With regard to the day-to-day workings at Magnum, contact sheets were a fundamental part of how the agency was run. An essential tool for editing images, the contact sheets generated discussion between photographers, the agency and picture editors.

'You can see where the contact sheet has been passed through the hands of different people – through the different coloured markings,' says Kristen. 'The contact sheets were the index to the archive. It's difficult to imagine how things would have been run without them.'



Prague Invasion by Warsaw Pact troops near the Radio Headquarters, Czechoslovakia, August 1968, and contact sheet. Josef Koudelka



© JOSEF KOUDELKA/MAGNUM PHOTOS

© René Burri - Magnum

MAGNUM photos

Story N° 63-1-

BURG3001 WOOD 74

Double
Just No

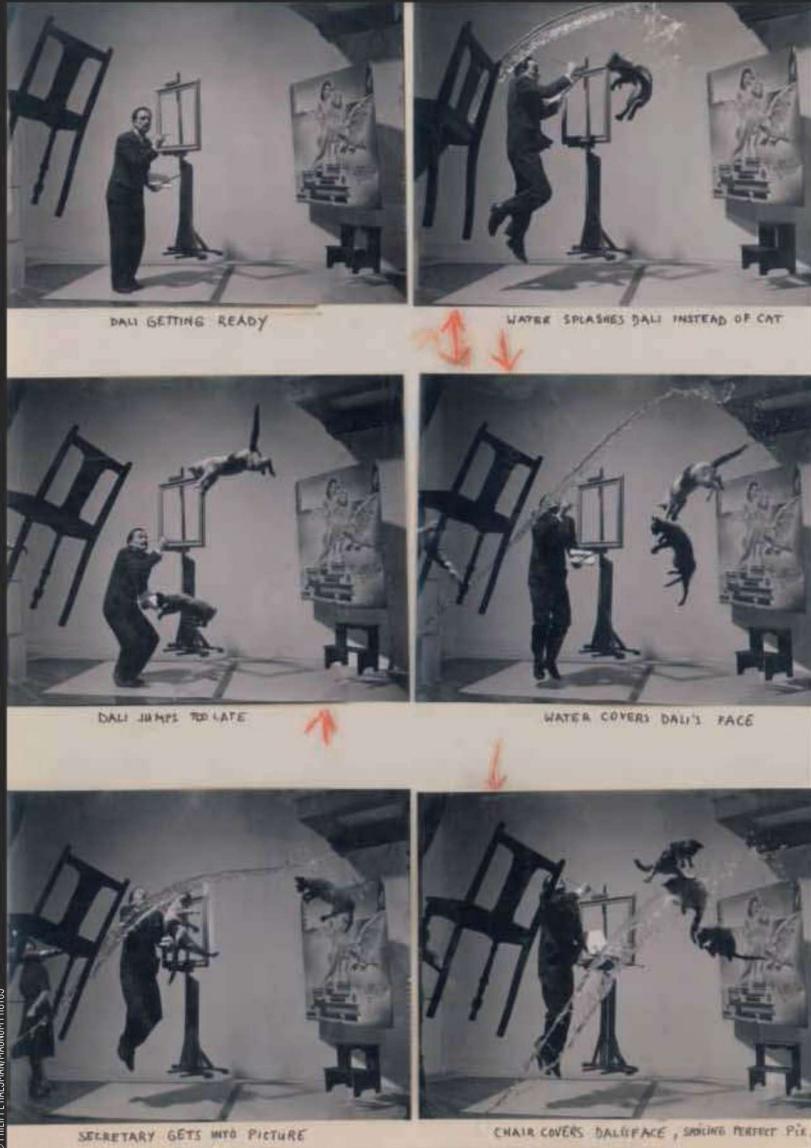
2151

Color

Captions

Remarques





© PHILIPPE HALSMAN/MAGNUM PHOTOS

'You can see where the contact sheet has been passed through the hands of different people – through the different coloured markings'



Dali-Atomicus, New York, USA, 1948, and contact sheet.
Philippe Halsman

Margaret Thatcher, Blackpool, England, October 1981, and contact sheet.
Peter Marlow



© PETER MARLOW/MAGNUM PHOTOS





CHOOSING THE FRAMES

Kristen notes how the contact sheet has been compared to 'an artist's sketchbook' where 'each twist and turn, each decision, is recorded'. Through a photographer's contact sheets, it is possible to discern occasions when the photographer had a specific shot in mind or where the shot was something of a lucky moment. Interestingly, the contact sheets sometimes show how shots that may be perceived as 'lucky hits' are in fact the result of the photographer tirelessly photographing a subject and fine-tuning their composition until they have the photograph they want.

Often the original markings made either by the photographer or by a picture editor are still visible and reveal how the pictures were chosen. The composition or the exposure may be slightly off in the exposures either side, or the expression on the person's face may not be quite 'right'. Whatever the reason, the frame circled heavily in red is, in most cases, the most impacting image. 'By seeing the outtakes, you realise how the photographer was working,' says Kristen.

While contact sheets are revealing in that they provide an insight into the differences between the way photographers work, does showing the contact sheet destroy something of the mystery and magic of the image? And is there a reluctance among photographers to reveal their processes? 'Photographers are sometimes wary about revealing too much,' says Kristen. 'Some of the photographers spoke about how they felt that showing an image's creation took away some of the mystery. A common consensus was that these are private documents and showing them reveals something that is quite intimate. But whether or not they liked sharing their own contact sheets, the photographers invariably loved to see other photographers' contact sheets!'

IMPACT OF DIGITAL TECHNOLOGIES

With the advent of digital technologies, contact sheets have been retired from mainstream usage, with photographers for the most part viewing their image files digitally through computer software. You could argue that to some degree something



© THOMAS HOEPKER/MAGNUM PHOTOS

New York, USA, 11 September 2001, and contact sheet. Thomas Hoepker

has been lost, as photographers no longer pore over contact sheets in the same way or indeed keep their images in a physical archive at all. In a way we have become detached from the tactile part of the photographic process.

'There are important questions about how archives will be organised in the future,' says Kristen. 'Will researchers 50 years from now be able to look through well-ordered digital archives and will these archives even be accessible? These seem to be open questions at the moment. There is the potential that a lot of images will be lost.'

Traditional contact sheets allow photographers to revisit their work at a later date. In doing so, they may come to see other images as more iconic than those they originally thought of as such. But in a culture used to deleting images when we look on the screen, is there a danger that we might delete something that has potential, something that on a second look could be a great image?

'The ability to go back and retrace your steps is something that, to some extent, has been lost with the shift to digital,' says Kristen. 'There is a different pace to shooting digitally than when shooting film. You can shoot continuously and there isn't that forced stop [to reload the film] when you can pause and reflect on what you're doing.'

THE FUTURE

So what of the future of contact sheets – have they been resigned to history for good? 'There is certainly an interest in contact sheets, but I don't think they will be brought back into mainstream use,' says Kristen. 'The history of photography has always involved technological change and there is no advantage in reverting to an archaic process any more than there is in bringing back the daguerreotype [for mainstream use]. Hopefully, the book will serve as a reminder that we need to preserve this historical material before it is lost and also encourage a thoughtfulness about how we handle digital material – not just when we take the picture but also how we archive images for the future.' **AP**

Magnum Contact Sheets, edited by Kristen Lubben, is published by Thames & Hudson (RRP £95). To order a copy at the special price of £80, including UK mainland delivery (overseas costs available on request), call Littlehampton Book Services on 01903 828 503, quoting 'TH159'. This offer is subject to availability and expires 30 June 2012. An exhibition in conjunction with the book runs until 27 January 2012 at the Magnum Print Room, 63 Gee Street, London EC1V 3RS. Open Wed-Fri 11am-4.30pm. Tel: 0207 490 1771. Website: www.magnumphotos.com. Admission free

Appraisal



Expert advice, help and tips from AP Editor Damien Demolder



Abandoned bus

Christopher Benbow

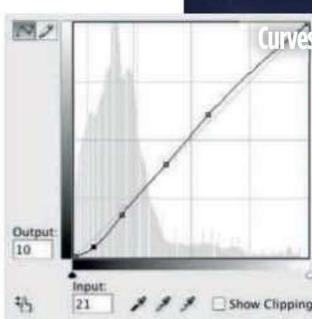
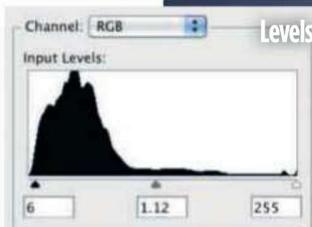
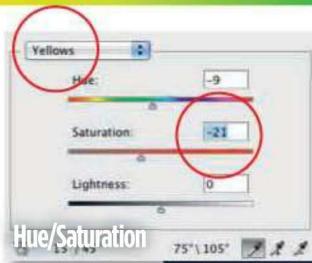
Canon EOS 5D Mark II, 17-40mm, 163secs at f/5.6, ISO 200

COLOUR is so important in photography because it means so much to us. It can alter the way we see almost anything, as well as the way we react to a picture.

I love Christopher's shot of this bus, lit with a mixture of what looks like car headlamps and a bit of flash. The streaking sky is really effective, and the almost 3min exposure has allowed the purple/blue to show through.

The problem for me is that the light on the front of the bus looks like that sickly green you get from office strip lights, which just isn't pleasant and takes over the whole shot. In fact, it isn't green, but rather there is just too much cyan in the yellows.

I used the Hue/Saturation window, selected yellow and adjusted the hue to inject more red/magenta into the image. This certainly helps, as does building the drama with a little more contrast. I deepened the shadows, darkened the midtones and added tone to the highlights, using Levels, and then added some more via Curves. Deepening the shadows and midtones has boosted colour saturation, too, and I think this gives the picture a greater 3D effect.



WIN

Every reader whose picture is chosen to appear in *Appraisal* will win a Camlink CMP1 walking stick monopod worth £19.99. The three-section collapsible walking stick monopod features a wrist strap, ergonomic handle and includes a nifty little compass into the bargain. To find out more about Camlink products, visit www.camlink.eu.com

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

CAMLINK



Childhood train set

Simon Ricketts

Canon EOS 400D, 17-70mm, 1.6secs at f/22

IT'S GREAT fun to create dioramas to photograph – my friend Alex and I used to shoot our Lego cities – but to make them look authentic is much harder to manage than you might expect. Here Simon has



spent some time building a train-station scene, with the driver running to the cab to announce that due to a failure on a freight train ahead everyone will have to crowd onto a minibus for a three-hour, two-mile trip to a station they don't want to go to.

While all that is realistic enough, the depth of field achieved gives the impression the situation was shot on a 85mm lens at f/1.2 – which obviously isn't what you'd do if you were there. Depth of field is a very powerful

device, and viewers take a cue from it. When faced with such shallow depth in a big scene, the immediate assumption is made that it's a model being shot – which it is, of course.

The trick is to get the camera into the position in which you might have stood had you been a model person, too. So use a wide lens and close the aperture until you get a realistic amount of the diorama in focus. Sounds easy, but it really isn't. Focus stacking can be a great help.



Boy in the grass

Arup Ghosh

Canon EOS 5D Mark II, 24-70mm, 1/2500sec at f/9, ISO 200

THIS really is an unusual picture, what with the low angle and the boy almost hidden away in the long and dramatically feathered grass. There is a lot of atmosphere about the scene, and the way the grasses are blowing you can imagine the warm breeze and the sound of the grass heads rustling together. It's really very good.

Unlike Christopher's shot (left), here perhaps we have a fraction too much contrast. This can be partly solved with an inverted curve, but there is a risk that this won't look natural, so I've used a warm colour layer instead. The layer, set to 10% opacity, drops a light tone over everything – lifting shadows and dulling the bright whites of the sky. I think it makes the picture a little softer, and much easier to look at for a long time. Well done, Arup. I really like this shot and you've won the prize for picture of the week.



“The way the grasses are blowing you can imagine the warm breeze”

PICTURE
OF THE
WEEK

YES! I would like to subscribe to Amateur Photographer

- 3 monthly Direct Debit, pay only £18.99 every 3 months saving 42% off the full price of £33.15
- 2 year subscription (102 issues), pay only £154.99, save 41%
- 1 year subscription (51 issues), pay only £79.99, save 39%

Your Details:

Mr/Mrs/Ms/Miss: _____ Forename: _____

Surname: _____
If you would like to receive emails from Amateur Photographer and IPC containing news, special offers, product and service information and, occasionally, take part in our magazine research via email, please include your email below.

Email: _____

Address: _____

Postcode: _____

Home Tel No: (inc. area code) _____
If you would like to receive messages from Amateur Photographer and IPC containing news, special offers, product and service information and, occasionally, take part in our magazine research via your mobile, please include your mobile phone number below.

Mobile No.: _____

Year of Birth: _____

I would like to send a gift to:

Please also fill out 'Your Details' above. To give more than one subscription, please supply address details on a separate sheet.

Mr/Mrs/Ms/Miss: _____ Forename: _____

Surname: _____

Address: _____

Postcode: _____
If the person receiving the subscription is under 18, please add their year of birth here:

Year of Birth: _____

Choose from 3 easy ways to pay:

1. Pay £18.99 every 3 months by Direct Debit (Complete the Direct Debit form below)
2. I enclose a cheque/postal order made payable to
IPC Media Ltd., for the amount of £ _____
3. Please debit £ _____ from my:

Visa Visa Debit MasterCard Amex Maestro (UK only)

Card No: _____ (Maestro only)

Expiry Date: _____ Issue No./Start Date: _____

Signature: _____ Date: _____
(I am over 18)

Instruction to your Bank or Building Society to pay by Direct Debit
For office use only. Originator's reference - 764 221



Name of Bank: _____

Address: _____

Postcode: _____

Account Name: _____

Sort Code: _____ Account No: _____

Please pay IPC Media Ltd. Direct Debits from the account detailed on this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with IPC Media Ltd. and if so, details will be passed electronically to my Bank or Building Society.

Signature: _____ Date: _____
(I am over 18)

Offer only open to new subscribers. Final closing date for all orders is 1st February 2012. Orders purchased as a gift before the 8th December 2011 will start with the February 2012 issue published in January. All weekly titles will begin with the first available issue in January. All gift orders purchased after this date will begin with the first available issue. Orders for a gift or yourself will start with the next available issue. Please allow up to six weeks for delivery. A gift for yourself will be sent to the address you supply and must be acknowledged by you and you will be given the option to request a gift card electronically or by post. If you do not supply an email address you will be sent a gift card. All prices are discounted from the full subscription rate advertised in each title, include P&P and are correct at time of going to press. Credit/debit card charges will be taken in sterling. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. Offer only available for delivery to UK addresses. For enquiries and overseas rates call +44 330 3330 233, or email icubs@quadratech.co.uk. Amateur Photographer, published by IPC Media Ltd (IPC), will collect your personal information to process your order and to gain a better understanding of our readership. Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from us*. IPC may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted**. IPC would like to email you with offers from carefully selected organisations and brands, promoting and researching products and services. If you want to receive these messages please tick here***. PRIZE DRAW: A full list of the prize draw terms and conditions is available at www.magazinesdirect.com/prizedraw2012. Booking dates - restrictions apply. Entrants must be over 18. No purchase necessary. Please tick here to enter prize draw only. The prize draw closes on 1st February 2012.

CODE: BRZ1

Give more Save more

Great savings when
you buy two or more
subscriptions.

Over 50 top titles
to choose from.



Visit: www.magazinesdirect.com
Or call: 0844 848 0848

★ A subscription makes a thoughtful and
lasting gift – there's a magazine for everyone!

★ Why not treat yourself?

★ Convenient delivery to you or your recipient

★ Free gift card with every gift subscription
received before 8th December*

**Plus – Win a five night luxury holiday for two
people to Fujairah worth £5,500.****

Le Méridien and Emirates Airline are giving you the chance to win a five night luxury holiday including flights to Dubai for two adults staying at the Le Méridien Al Aqah Beach Resort in Fujairah. You will be automatically entered into the prize draw on purchasing a subscription. For more information about this fantastic prize and for terms and conditions please visit www.magazinesdirect.com/prizedraw2012



For more information about
Le Méridien Al Aqah Beach Resort please visit
www.lemeridien.com/fujairah or Emirates,
please visit www.emirates.com/uk respectively

✉ Complete the coupon
opposite and send to:

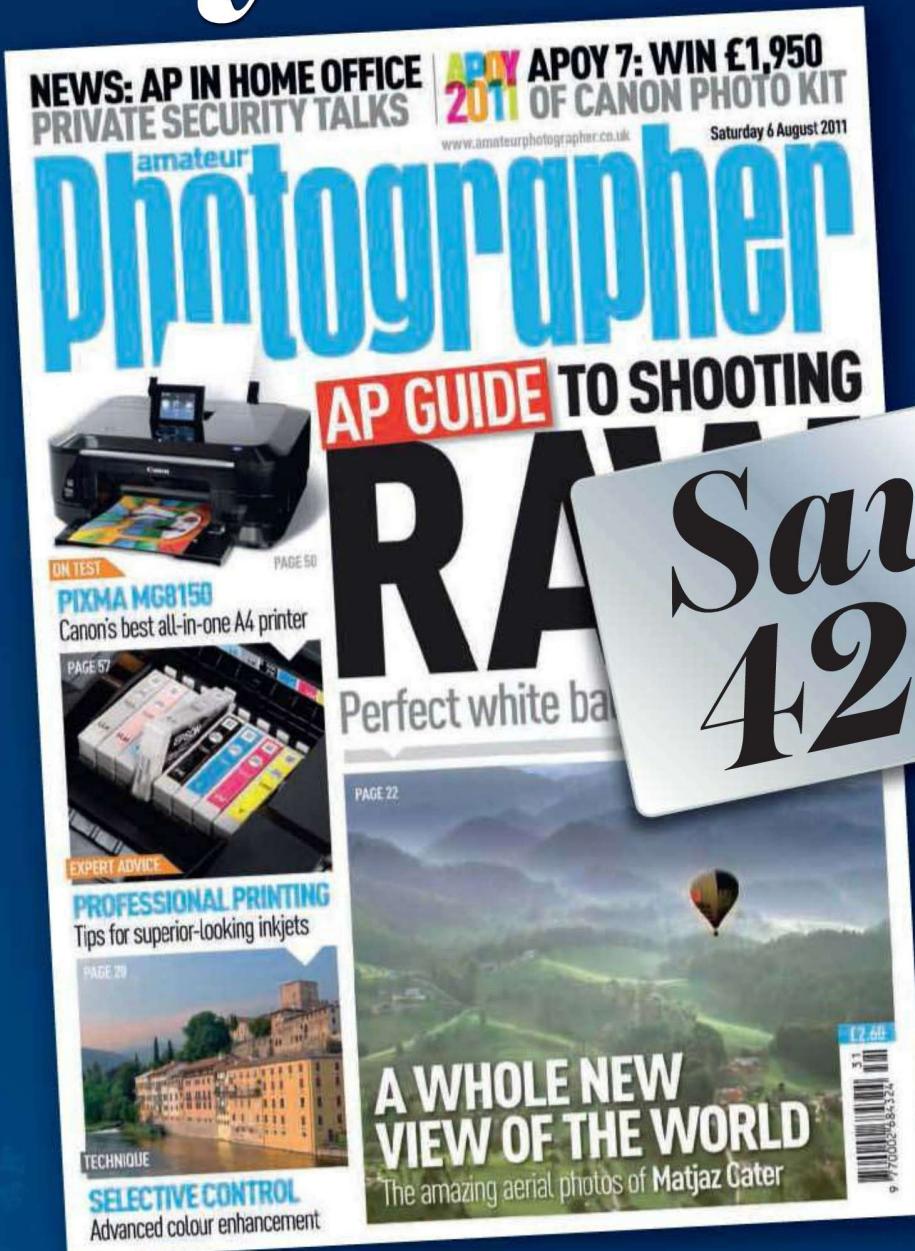
**IPC Media Ltd, FREEPOST SEA 4394,
Haywards Heath, WEST SUSSEX, RH16 3BR
(NO STAMP NEEDED – UK ONLY)**

Follow us on twitter
[@Magazinesdirect](http://www.twitter.com/Magazinesdirect)

Like us on facebook
[facebook.com/magazinesdirect](http://www.facebook.com/magazinesdirect)

Special Christmas Subscription Offer

The perfect Christmas gift for
only £18.99



 www.magazinesdirect.com/i2rz

 0844 848 0848 quote code: BRZ1

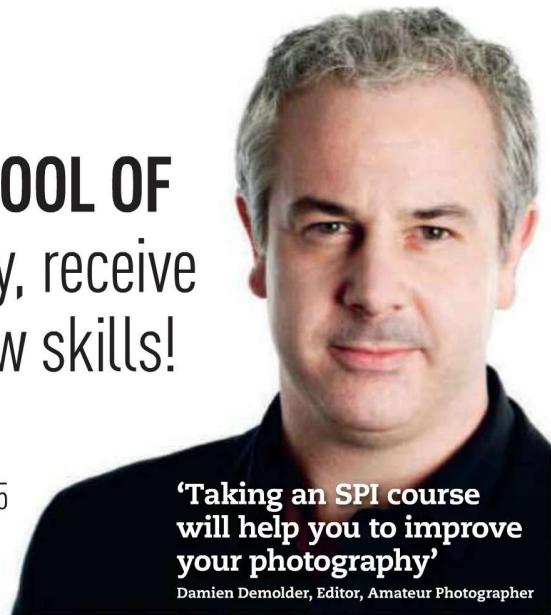
Please have your payment details ready when you call. Open 7 days a week from 8am to 9pm (UK time) Overseas: +44 (0)330 3330 233

THE DIRECT DEBIT GUARANTEE: ● This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits ● If there are any changes to the amount, date or frequency of your Direct Debit IPC Media Ltd. will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request IPC Media Ltd. to collect a payment, confirmation of the amount and date will be given to you at the time of the request. ● If an error is made in the payment of your Direct Debit, by IPC Media Ltd. or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society – If you receive a refund you are not entitled to, you must pay it back when IPC Media Ltd. asks you to. ● You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

PHOTOGRAPHY COURSES

Improve your photography with the **SCHOOL OF PHOTOGRAPHIC IMAGING**. Enrol today, receive your student pack and start learning new skills!

- Courses to suit all levels of experience
- Half-price magazine subscriptions
- Receive detailed feedback from a professional tutor
- Huge savings on Adobe Photoshop CS5
- Subject-specific, bite-sized courses from only £75
- Split the monthly payment costs
- Study in your own time
- Dedicated student area and online forum



'Taking an SPI course will help you to improve your photography'

Damien Demolder, Editor, Amateur Photographer

DIPLOMA IN DIGITAL PHOTOGRAPHY

COURSE LEVEL INTERMEDIATE/ADVANCED

- Working with tones: Levels & Curves
- Contrast control
- Using white balance
- Black & white techniques, toning and staining
- Working with colour
- Retouching and sharpening
- Sizing, printing and storing



Diploma in digital photography

FOUNDATION IN DIGITAL IMAGING TECHNIQUES

COURSE LEVEL BEGINNER

- Size and crop a digital image
- Adjust tones, correct colours and convert your images
- Use the selection tools to adjust your images
- Remove dust and scratches from precious photos
- Banish redeye for ever
- Sharpen your images
- Create an archive to safeguard valuable pictures



Foundation in Digital Imaging Techniques

FOUNDATION IN PHOTOGRAPHY

COURSE LEVEL BEGINNER/INTERMEDIATE

- Winning composition
- Landscapes with impact
- Expert metering techniques
- Shooting striking portraits
- Mastering still-life
- Depth of field control
- Controlling flash
- Shooting wildlife and nature
- Using colour
- Sports and action shots
- Choosing the right lens



Foundation in photography

FOUNDATION IN DIGITAL PHOTOGRAPHY

COURSE LEVEL BEGINNER

- Viewpoint and composition
- How to use your camera's program modes
- All about lenses
- Sharpening your image
- Formatting, sizing and printing
- ISO, flash, exposure and white balance setting
- Basic image editing



Foundation in digital photography

TO ENROL ON A COURSE NOW VISIT

PLEASE QUOTE
REF: SPI01

WWW.SPI-PHOTOGRAPHY-COURSES.COM OR CALL **0203 148 4326**

GIFT VOUCHERS NOW AVAILABLE!



AP Testbench

Over the next few weeks, we'll bring you this week's equipment tests, reader questions and technique pointers



Vanguard ICS Bag 14 £44.99

www.vanguardworld.co.uk

PERFECTLY sized to hold an entry-level or enthusiast DSLR with a kit lens attached, the Vanguard ICS Bag 14 is perfect for when you want to carry just your camera.

The bag itself is a no-frills affair, with a small divider allowing a small secondary lens, such as a fixed focal-length wideangle or standard lens, to be carried. There are also a two small pockets for memory cards, and a larger one for a lens cloth or batteries. Other than this, there is just a pull-out rain cover, a well-padded shoulder strap and a connecting flap.

It is this flap that is the most useful feature, allowing the bag to be attached to any of Vanguard's ICS system of belts, harnesses and vests, or to a larger camera bag.

Reasonably priced and a useful size, the ICS Bag 14 is a good shoulder bag for an afternoon out, and if you have a compact system camera you should be able to fit your camera, a few lenses and even the battery charger in it. **Richard Sibley**



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Manfrotto Pocket-12 LED light £39.95

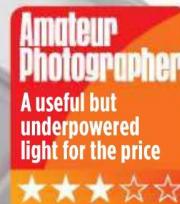
www.manfrotto.co.uk

WITH a hotshoe and tripod mount attachment, the Manfrotto Pocket-12 LED light can be easily used to add a touch more illumination to your images.

Powered by a single AAA battery, the Pocket-12 uses 12 LED lights to produce 120 lux of light at 1m. This should be enough to use as a fill-in light when taking portraits, or for lighting small still-life subjects. However, as a continuous light source, one of its main uses will be with video capture.

I found that the LED lights produce quite a clean-coloured light and the quoted 5,600K colour temperature seems accurate, with the light working well in AWB, sunlight and flash WB settings.

Overall, the Manfrotto Pocket-12 is very compact, but the amount of light, while useful, is a little underpowered. The 24 LED version costs £69.95, and with twice the power, it should prove more useful. **Richard Sibley**



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Harman Titan

This sleekly designed injection-moulded pinhole camera is a collaboration between Harman and Walker Cameras. **AP 24-31 December**

Nikon 1 J1

The entry-level 1-series camera lacks the EVF and mechanical shutter of its V1 stablemate, but is otherwise very similar in features. **AP 7 January 2012**

Fujifilm FinePix F600 EXR

This advanced compact camera has a 16-million-pixel EXR CMOS sensor, 15x optical zoom and new motion-detection technology. **AP 7 January 2012**

Panasonic Lumix DMC-GX1

This premium Lumix compact system camera features a 16-million-pixel, four thirds sensor, advanced AF and touchscreen control. **AP 14 January 2012**

Samsung MV800

The latest compact camera from Samsung with a flip-out rear screen that allows self-portraits as well as high- and low-angle shooting. **AP 14 January 2012**

TAMRON

UP
TO

£50 Cashback*

5 Year
WARRANTY



Claim up to £50 on selected Tamron Lenses

Now's the time to choose **TAMRON**

£20
CASHBACK
on this lens



**AF 18-200mm
f3.5-6.3 XR Di II LD**

Compact and
cost effective
high powered
Zoom Lens



**SP-AF 70-300mm
f4-5.6 Di VC USD**

XLD lens element,
VC image
stabilization
and USD.



£30
CASHBACK
on this lens



£50
CASHBACK
on this lens



**18-270mm
f3.5-6.3 VC PZD**

The world's
lightest, most
compact 15x
DSLR Zoom Lens



With up to £50 cashback and a 5 Year Warranty, there has never been a better time to choose an award winning Tamron lens.

Cash Back offer details: Cash back offer valid for purchases from 15th Oct 2011 to 15th January 2012.

For full details and terms & conditions of our claim back offer visit: www.intro2020.co.uk

To claim; send by post: 1: Copy of your receipt as proof of purchase, including date of purchase and full dealer details.

2: Lens details including type, camera fitting and 6 digit serial number.

3: Your full contact details including full address, postcode, tel number, email address (if applicable) plus the name to go on Cashback Cheque.

Post to: Intro2020 Promotions, Priors Way, Maidenhead, Berkshire. SL6 2HP Email: promotions@intro2020.co.uk

Claims must be received by 30th January 2012.

To make a claim, your lens must be purchased from an official UK Tamron Dealer, sourcing from official UK import channels. *Cashback on featured lenses only. E&OE. 2011



AUTHORISED TAMRON SUPER STOCKISTS

Bristol Cameras • Cambrian Photography • Camera Centre Cardiff • Camera Solutions
Cameraworld Ltd • Carmarthen Camera Centre • Castle Cameras • Clifton Cameras
Conn's Cameras • Devon Camera Centre • Digital Depot • Jacobs Digital Photo & Video Ltd
Jessops • London Camera Exchange • Mifsub Photographic • Morris Photographic Centre
Melgray • O'Learys Camera World • Pantiles Cameras • Park Cameras • S.R.S.Micros
Walters Photo Video • Warehouse Express • Wilkinson Cameras

Plus Other Fine Camera Stores

Intro 2020 Ltd. Priors Way, Maidenhead, Berkshire SL6 2HP
Tel: 01628 674411 www.tamron.co.uk

TAMRON
New eyes for industry



Ricoh GR Digital IV

From film to digital, Ricoh's GR series of cameras has been highly regarded by enthusiast photographers. We find out how the latest 10-million-pixel model and its AF system compares

Richard Sibley
Technical writer

Two revisions have followed in the form of the 10.01-million-pixel GR Digital II and 10.4-million-pixel GR Digital III. The latter featured a new f/1.9 lens constructed from eight elements in six groups, and it is this lens that forms the basis of the latest in the series, the GR Digital IV.

FEATURES

The basic design of the GR Digital IV is the same as its predecessor, as is its 10-million-pixel, 1/1.7in (approx 7.6x5.7mm or 43mm²) CCD sensor. There have been some improvements to the image processing, though, with the introduction of the new Ricoh GR Engine IV. The company claims this new system has improved colour noise reduction, particularly at higher sensitivities, which has led to an increase in the maximum sensitivity from ISO 1600 in the GR Digital III to ISO 3200 in the GR Digital IV.

There is a wealth of features in the GR

FAMED for its high-quality lenses, the Ricoh GR series of 35mm compact cameras has been extremely popular with enthusiast photographers since the release of the GR1 in 1996. The GR's slim design makes it truly pocketable, but it is the camera's aperture priority and fixed 28mm f/2.8 AF lens that has made it the compact of choice for many discerning photographers.

There have been various revisions of the original GR1 camera, each introducing a new advanced feature, including EV compensation, manual focus and bracketing. In 2005, Ricoh released the first GR Digital model. This 8.13-million-pixel camera owes much of its design to its film predecessors.

AT A GLANCE

- 10-million-pixel CMOS sensor
- ISO 80-3200 (equivalent)
- 1.23-million-dot LCD screen
- Hybrid AF system expansion mode
- 28mm (equivalent) f/1.9 lens
- Street price around £450

Digital IV, and its menu system hosts what must be one of the most comprehensive range of settings found on any compact camera. Among these are full manual, aperture and shutter priority and program exposure modes, DNG raw capture, EV compensation, multiple exposure mode and dynamic range compensation. However, like all other GR compact cameras, it is the lens that is the GR Digital IV's most defining feature. The fixed 6mm (28mm equivalent) f/1.9 optic has a lot to live up to, but if it performs anything like its predecessors it should be very sharp.

New features to the GR Digital range are image sensor stabilisation, a dual-axis in-camera level and a highly specified, 1.23-million-dot, VGA LCD screen. There is also a new series of auto-bracketing options, but the most intriguing feature is an external AF sensor that works in collaboration with the more conventional contrast-detection AF. More details to come later in this test.

8/10

BUILD AND HANDLING

The magnesium body of the GR Digital IV is virtually identical to its predecessor, with the small AF sensor, just above and to the left of the lens, being the only noticeable difference. While the camera's small size isn't quite as extreme next to other digital models as the GR1 35mm camera is compared to other film

cameras, it is still slim and well contoured. It fits comfortably in a pocket and, with a wealth of different buttons on the back and a control dial just above the front handgrip, it is easy to access and change settings and features.

The live view shooting screen has a huge amount of detailed information about the different modes that are being used. This can be minimised by using the DISP button, but for the most part it is fairly unobtrusive. While the in-camera level isn't a new feature, it now has the ability to detect front and back tilt, as well as the more conventional side to side.

If I have any complaint about the handling of the camera it is that the menu could benefit from being broken down into more subcategories, and that some of the settings could be grouped together and reordered a little more conveniently. However, there is a My Settings custom menu, which has an extensive set of options to choose from. Once you have decided which options to include in the menu, it is easy to access them by pressing the ADJ. button on the rear of the camera.

The rocker switch, which is also on the rear of the camera, is somewhat confusing. This type of button is usually reserved for controlling a zoom lens, and I did find myself, on one occasion, instinctively pressing the button to zoom. Perhaps this is more the case of me nitpicking and having tested a lot of compact cameras, but for a camera without a zoom, the rocker switch is an odd choice of control.

Overall, the Ricoh GR Digital IV handles like a real photographers' camera, in the same way as its film and digital predecessors. Its design is quite stark and understated, and its menus are as basic-looking as they are comprehensive, so it definitely isn't a flashy consumer camera.

8/10

AUTOFOCUS

The most talked about feature of the Ricoh GR Digital IV is its new phase-detection AF sensors, although these aren't actually new because they were originally found on the Ricoh GR compact cameras and the first GR Digital model. However, the feature was lost in the GR Digital II and III, as apparently the phase-detection sensor was produced by a third party and production stopped. Now, though, it has reappeared in the Ricoh GR Digital IV and CX5, presumably because the company has now been able to source the part elsewhere and successfully incorporate it into these models.

The phase-detection sensors work in conjunction with the sensors' contrast detection. Between these two methods Ricoh claims a focusing time of just 0.2secs, with the phase-detection sensors working out a rough focus area before the contrast-detection mode takes over and fine-tunes the focusing even further. With the two working together, I found that autofocus is fast, making the camera ideal for street photography, where split-

Facts & figures



RRP	£499.99
Sensor	10 million effective pixels
Output size	3648x2736 pixels
Lens	28mm (equivalent) f/1.9
ISO	ISO 80-3200
Exposure modes	PASM, auto, plus MY1, MY2 and MY3 custom modes, and 4 scene modes, including DR and movie
Exposure metering	256 multi-zone, centreweighted, spot
White balance	Auto, multi-pattern auto, 5 presets, plus manual and WB bracketing
LCD	3in LCD with 1.23 million dots
AF modes	Multi AF (hybrid AF), spot AF (hybrid AF), subject tracking, manual focus, snap, infinity
Memory card	SDHC and Eye-Fi (X2 Series) SD cards
Power	Rechargeable Lithium-Ion
Weight	190g (excluding battery and memory card)
Dimensions	108.6x59.8x32.5mm

RICOH, Ricoh House, 1 Plane Tree Crescent, Feltham, Greater London TW13 7HG. Tel: 0208 261 4000. www.ricoh.co.uk

There is a good amount of detail that can be retrieved from the shadows of raw files

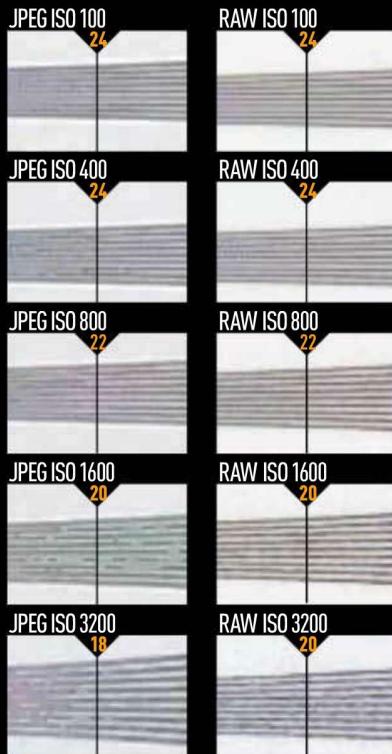


second timing may be necessary.

If you have more time, a half-press of the shutter button will allow very accurate contrast-detection focusing. But there is so much more to the GR Digital IV's AF settings, particularly for street photographers. Pre-AF begins focusing before a button on the camera is even pressed, again helping to make sure that

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the fixed 28mm equivalent lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



the lens is ready for action as soon as the shutter is fired. Similarly, the snap-focus distance option allows a preset focus distance to be set. When the shutter is fully pressed, the lens focuses to the preset distance and takes a picture. For street photographers, setting the snap-focus distance to 2.5m and the aperture to f/4 should create a depth of field large enough



for a photographer to keep snapping away.

However, the options don't stop there. Single or multi-point AF modes, as well as a subject-focus tracking mode, are also available. The subject-focus tracking is among the best I have tested on a compact camera. Manual focus is also available, although, as is the case with most other compact cameras, it is a little fiddly to use. Finally, infinity focus is available as well, which just sets the focus to infinity with no override options.

8/10

METERING

Much like the rest of the camera, the GR Digital IV's metering system behaves as I would expect it to. By this I mean that when in its multi-metering mode, it exposes images for highlights, often rendering the foreground in a landscape as completely in shadow. Of course, this is less of a concern when shooting travel or street images, but for many photographers it may be worth considering switching to centreweighted metering for some subjects.

Spot metering is a further option, and exposure compensation can be easily applied via the aforementioned rocker control switch on the rear of the camera.

7/10

DYNAMIC RANGE

Don't be fooled by the appearance of images on the GR Digital IV's live view screen. The live view preview shows that most highlights are blown out and devoid of any detail. The reviewed image isn't much better. However, JPEG files contain more highlight detail than the screen would have you believe, and raw files even more so. The dynamic range is good, without being superb. Ricoh has tried to squeeze as much information and detail as it can from what is now a somewhat ageing 10-million-pixel sensor.

I found that for best results, images should be underexposed and raw images edited to

bring out highlight detail. At low sensitivities, the level of noise is low enough that this can be done without degrading the image too much. JPEG shooters should use the camera's dynamic range compensation, which has weak, strong and max settings. This goes some way to helping to lift shadow areas and pull back highlights.

8/10

WHITE BALANCE AND COLOUR

There is a wealth of different colour settings in the GR Digital IV, each with its own customisation options, plus two custom settings. Among my favourite settings are the high-contrast black & white mode and the bleach bypass mode, both of which are great for producing striking images straight from the camera.

On the whole, the camera handles colours well, and the various white balance settings are effective. As with the other modes, it is worth spending some time fine-tuning each of the colour settings to your own particular taste to get the most from the camera.

8/10

NOISE RESOLUTION AND SENSITIVITY

Of all the 10-million-pixel compact cameras we have tested, the Ricoh GR Digital IV stands out as one of the best in terms of resolution. Having a fixed lens that is designed specifically for the sensor (and vice versa) means that images are sharp, even at the edges. At the lowest ISO 80–400 sensitivities, images have a great deal of detail, although there is a hint of luminance noise above ISO 200 and colour noise is visible in shadow areas if these areas are lightened.

I wasn't too impressed with the in-camera JPEGs, but I would recommend to those photographers who shoot JPEGs that they turn the noise reduction to at least its lowest setting, and ideally switch it off completely and

The 28mm equivalent lens is very sharp from edge to edge, with a lot of detail capable of being recovered from the DNG raw files

stick to ISO 80–200. Reducing colour noise from the DNG raw files is straightforward, and adding a hint of luminance noise reduction and careful edge sharpening can help higher-sensitivity images.

The maximum sensitivities are what you would expect from a compact camera. They really are too extreme to be of any use for detailed images. Instead, use the luminance noise to your advantage by switching to black & white or the bleach bypass mode and be creative with your images – you will still have the raw files should you wish to attempt to edit the images further.

28/30

VIEWFINDER, LCD, LIVE VIEW AND VIDEO

Another new addition to the features of the GR Digital range is the camera's 3in, 1.23-million-dot LCD screen. This screen uses white pixels as well as RGB pixels, which is claimed to improve the brightness and colour rendition of the images, although I didn't notice much of an improvement over a standard RGB screen.

An optional optical viewfinder is available, and some users may find this useful. I find the screen a more discreet way of taking images, although in bright sunshine it may be of use to some photographers.

Unfortunately, with Ricoh concentrating so heavily on making the GR Digital IV a true enthusiast photographer's camera, little attention has been paid to the video mode, which is only 640x480 pixels in resolution.

8/10

Verdict

THERE is a lot to like about the Ricoh GR Digital IV. With careful exposure settings and post-capture editing, the images it produces are among the most detailed I have seen from a compact digital camera. Those who shoot documentary and travel-type images will enjoy the compact and discreet camera body but, more than this, the various AF features mean that there is virtually no AF delay or shutter lag. Nevertheless, it is the lens that steals the show. Once again, it is very sharp from edge to edge and resolves a lot of detail.

The GR Digital IV is not for novice photographers. It can take some time to go through and understand how to get the most from the camera in various situations, but once this is understood it has the ability to match the image quality from many other compacts, but for how long?

**Amateur
Photographer**

Tested as an
Enthusiast compact
Rated Very good

83%

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	7/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

SAMSUNG OPEN DAY - SATURDAY DECEMBER 17TH

COME SEE THE EXPERTS
AND TRY ALL THE LATEST
SAMSUNG CAMERAS

10AM-4PM

SPECIAL OFFERS AND
FREE GIFT ON
SAMSUNG PURCHASES



NX200 KIT



£589

NX200 TWIN



£699

NX11 TWIN



£499

16mm F2.4



£229

20mm F2.8



£199

NX11 KIT



£349

MV800



£189

EX-1



£259

50-200mm



£199

SPECIAL OFFERS VALID FROM DECEMBER 17th - 24TH

AP explains...

Custom white balance

The way that colour is rendered is an important factor in creating an image, and the best way to achieve an accurate rendition of hues and tones is to set a custom white balance. **Tim Coleman** explains

HOW COLOUR is used in an image is crucial to its mood or 'feel', and it determines the viewer's emotional response to a picture. For instance, warm light from a sunset establishes the mood beautifully, while the vibrant colours of autumn leaves display the season in all its wonder. These colours are best shown by enhancing them, not muting them. A portrait, however, can be ruined by an overly vivid and unflattering colour cast, which may give an incorrect skin tone. This can be disastrous for, say,

fashion photographers, who need colours to be rendered accurately when they are attempting to capture the glories of the latest *haute couture* collection.

For all that, there is no single defining rule for 'accurate' colour when taking photographs. This is partly because human perception of colour is often inaccurate, as our brain makes adjustments for what we see. It is only when an extreme colour is detected that we notice something looks out of place. This makes the accurate viewing

of images on a camera difficult, especially given the various light sources that compete for our attention when we are looking at a camera screen.

Neither is a camera's white balance system (the means by which a digital camera makes the necessary adjustments to record colour) infallible. When set to auto, it too can be tricked, so even the very latest models cannot be relied on to get it right every time.

The best option for ensuring accurate control over colour is to set a custom white balance. In this article, we are going to explore white balance itself, investigate the methods of using custom white balance both on location and on the computer, and learn how to make creative use of colour.





WHITE BALANCE

White balance systems in digital cameras are designed to ensure that the white tones in a scene are rendered accurately by removing colour casts created by the light source. Most cameras have several settings from which to choose, and these usually include auto white balance (AWB), around six presets, such as cloudy, flash and tungsten, a manual (Kelvin) setting and a custom setting. The AWB setting and presets cover a whole variety of light sources and provide a quick means of adjusting colour. They are fairly accurate, too.

AWB, PRESETS OR CUSTOM

I suspect most enthusiasts, myself included, usually leave the camera set to AWB or rely on the presets – and why not? On the

Top: The yellow leaves have tricked the auto white balance system, which has given the scene a cool colour cast to compensate

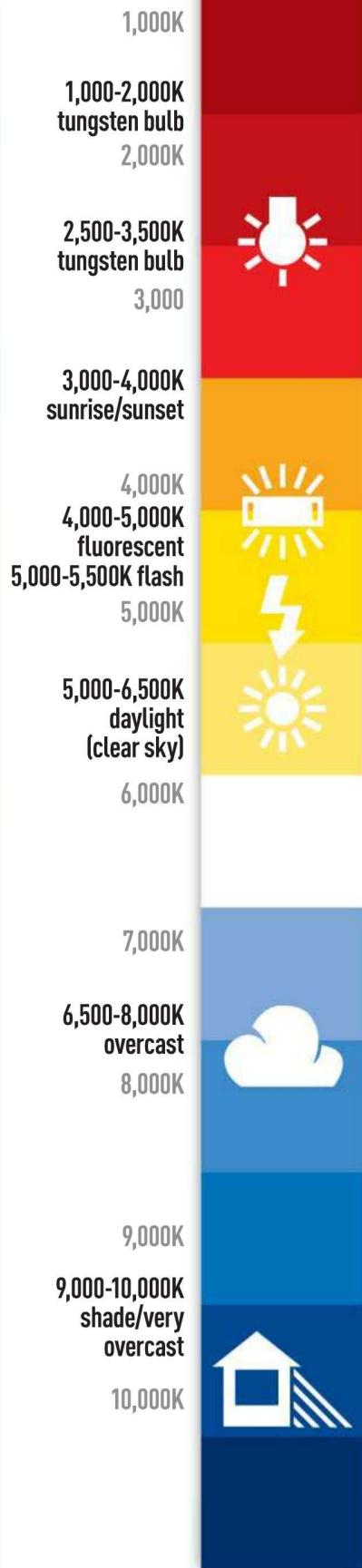
Above: The cool colour cast in this early morning scene is important to the 'feel' of the image

whole, these settings do a great job, whether on a compact camera or a DSLR. They are also the best options for high-pressure shoots when there is no time to fiddle with the settings.

The presets in a white balance system are set to a particular colour temperature. This makes each preset a great option when it matches a scene because it will not be swayed in ways that AWB can, which continually makes adjustments according to the light. Furthermore, a preset can be quickly selected in a high-pressure situation.

Where custom white balance has an advantage over AWB is that it allows us to choose a neutral-coloured object in the frame to act as a reference when creating an accurate colour rendition, according to the temperature of light. An AWB system

Right: The Kelvin scale shows the colour temperature in different situations, along with the camera presets



CUSTOM WHITE BALANCE ON LOCATION

CAMERAS usually record a custom white balance reading in one of two ways: from an existing file, or by taking a reading from a new exposure. Check the manual to find out how your camera records custom white balance. The Nikon D300, which I used for most of the pictures in this article, uses an existing file.

Both methods require a neutral reference in the scene to record an accurate colour temperature. In the first method, simply select custom white balance in-camera and then choose the file with the neutral reference to take the reading from and the colour temperature will be set for the next capture. For the second option, select the custom setting and take an exposure.

The best neutral reference for exposure and colour is middle 18% grey, angled towards the light source. The final temperature will be affected if the grey is any lighter or darker than this. If the correction method is via an in-camera custom white balance, the grey should ideally fill the



A grey card (left) is ideal for adjustments post-capture, while filling the frame with a grey card is ideal for in-camera changes

greater part of the frame. If the method is via post-capture adjustments, however, then the reference only needs to be placed in the most important part of the frame. In the case of a portrait, this will be next to the subject's face. For a mixed light source, it is worth using multiple grey cards in different

parts of the frame, and then calculating a median temperature post-capture (more on this later). Failing a grey card, a white card is a good back-up.

Once the information is gathered, the processing varies because each camera uses a different algorithm. This occurs even within the same

brand, so there is no set way the camera produces the final result.

Both grey and white card options are good for correcting the balance of neutral colours. A full GretagMacbeth colour chart goes one step further by offering a full spectrum of 24 colours, covering a number of natural objects.

does this job automatically, interpreting the scene as it sees fit.

CREATIVE COLOUR

AWB is typically neutral, so it removes colour casts to produce a neutral white. While custom white balance does the same, it enhances the colours in a scene rather than neutralising them. In both cases, though, the colours are corrected.

There may, however, be times when having the 'wrong' white balance gives a pleasant effect, and there are no hard-and-fast rules about this. Whatever looks good to the photographer in the way they want to convey the scene is best. Adding a warm cast is likely to make a pub on a winter's day seem invitingly cosy, while a cool cast provides a threatening atmosphere that isn't really possible with a neutral colour balance.

WHERE THE AUTO SETTINGS GO WRONG

Auto white balance systems in compact cameras and DSLRs usually work well, although there are several situations in which the system can be thrown. For instance, when a particular colour is dominant in the frame – such as a bunch of red flowers, a green field or a plethora of yellow autumn leaves – the system may think this dominant colour is actually a colour cast, so AWB will adjust accordingly. For example, a scene dominated by green

'Raw allows the white balance to be set post-capture using any one of the presets, AWB and even manual adjustment'

can typically have a magenta cast, which is at the opposite end of the colour spectrum.

A mixed light source can also present problems, such as light from inside a building mixed with the cool cast of outdoor evening light. With AWB, the user has no control over which light source is being balanced. Problems can also arise when taking the same image and adjusting the focal length or the position, by switching to a panorama, for instance. This alters the content in the frame, which can cause the white balance to vary between images in a sequence.

As far as presets are concerned, they are great if they match the specific scene but even then there are variables. Using a tungsten setting under tungsten lighting is better than sticking with AWB, but the sheer variety of tungsten bulbs and the temperature each emits, depending on how long they have been on, means that one setting does not cover all types. In these situations, other options must be considered and employed. The manual setting will allow the user to select the temperature (measured on the Kelvin scale), but this requires the user to have an accurate

perception of the scene, and the eye is not always the most accurate of tools.

Time permitting, the best pre-capture option for any of these situations – and, in fact, in most circumstances – is to make a custom setting. Colour rendition is the most accurate because the custom setting works according to the exact temperature of light. Often the differences between custom and AWB are minimal and can be hard to perceive, but making the smallest change can mean the difference between getting the final result just right or not. It is not just a case of the right colour cast, but also the vibrancy.

SHOOT RAW

It is best to shoot in raw format for a variety of reasons, not least of which is the level of control it offers. Raw allows the white balance to be set post-capture using any one of the presets, AWB and even manual adjustment. Colour in a scene is also affected by the exposure, and raw gives greater control post-capture to adjust the exposure correctly.

That said, relying on the raw data and post-capture changes alone can mean time-consuming alterations, so it is better to get the balance right in the first place and there are several ways to achieve this in-camera. Doing so even frees up the possibility of shooting JPEG only, provided the exposure is correct.

WHITE BALANCE DEVICES

THERE are several devices available that will create the correct white balance pre-capture. These include the ExpoDisc (www.expoimaging.com), a grey card (www.lastolite.com) and X-Rite's ColorChecker Passport (www.colourconfidence.com). All these devices are designed to be simple and quick to use.

The ExpoDisc resembles a camera filter, and handles in a similar way by snapping onto the front of the lens, meaning the correct filter thread size is required. It can be held over the lens if the size does not match, so buying a thread size for your largest lens is the best option. It works much like a light meter by measuring the incident light, which is best achieved by taking up a position next to the subject and pointing the camera back towards the light source. For landscape photography, taking the measurement by

pointing to the sky is best. A fully grey image is produced, and the custom reading is taken from the tone of grey.

A grey (or white) card is the most common and cost-effective method, and these cards are available from various suppliers. Lastolite also has a number of collapsible devices in the same form of the company's reflectors. A middle 18% grey is the recommended neutral tone, but some devices have several greys from which to choose, depending on whether a warmer or cooler result is required. In an urban area, the grey of concrete is a good back-up to use. While a regular sheet of white paper is better than nothing, whitening agents can render it not spectrally neutral. Also, most of the 'official' products are rigid and durable, which is helpful in bad weather.

Perhaps the most comprehensive tool

is X-Rite's ColorChecker Passport. This comes in the form of a small plastic case containing not only a neutral grey card, but also a classic colour chart and 'creative enhancement target'. The principles applied by the Passport are consistent with the grey/white card option.

'A grey (or white) card is the most common and cost-effective method, and these cards are available from various suppliers'

X-Rite's ColorChecker Passport (left) and Expoimaging's Expodisc (below) with, underneath, Lastolite's XpoBalance



HOW TO USE X-RITE COLORCHECKER PASSPORT

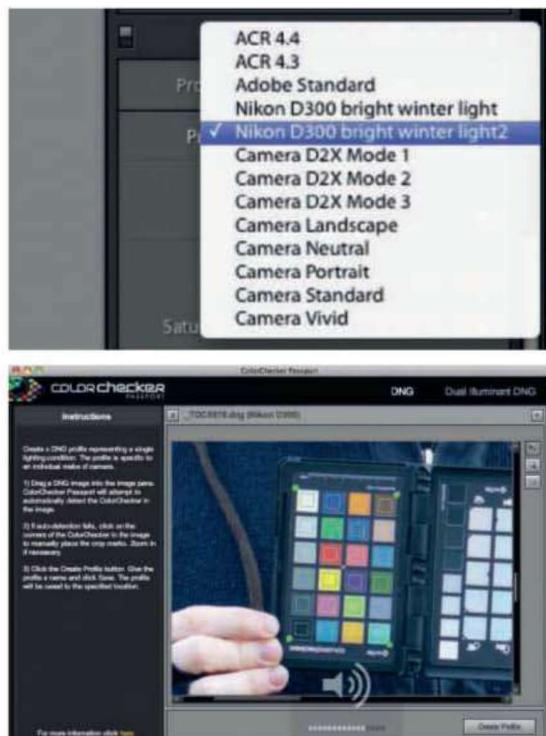
WHEN placed within the frame, X-Rite's ColorChecker Passport provides a reference point from which a colour profile can be created. Usually, images hold a standard Adobe colour profile. Shoot in raw format and record the classic colour chart and 'creative enhancement target' simultaneously. All images under the same lighting can be shot with a regular white balance setting and then adjusted afterwards on the computer using the free ColorChecker Passport software.

This software has a particularly helpful Adobe Lightroom plug-in and a desktop application to create ColorChecker Passport colour profiles in line with the camera and the lighting conditions of the shoot. This profile can be saved and then applied to any photograph taken with the camera in that light temperature, which makes the whole process accurate and speedy.

In Lightroom, once the profile has been made from the DNG-format file, it can be applied simultaneously to all images taken in the same lighting conditions. Handily, the Lightroom plug-in converts raw files into the third-party DNG format, which is compatible with all raw-editing software. When you open the DNG file in the ColorChecker Passport software it detects the Passport in the frame and creates a colour profile from it that is

calibrated for an accurate colour balance of the light temperature and camera used. The 'creative enhancement target' is designed to give control over adding warmer or cooler results to taste, and evaluation of highlight and shadow detail.

For me, the great thing about X-rite ColorChecker Passport is that it is possible to create identical end results with different cameras, and even across brands.



After the Passport device is detected, a custom profile is created that can be found directly in Lightroom



AWB



Passport custom WB

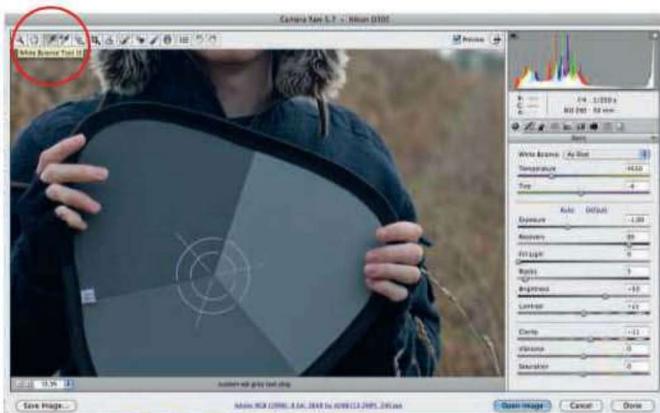
Not only are colours corrected in the Passport custom image, but it also shows greater vibrancy in key areas, such as the blue of the jumper

CUSTOM WHITE BALANCE POST-CAPTURE

IF AN image has not been shot using a custom white balance, it is possible to correct it post-capture. Shooting raw will be particularly helpful for this, although all is not lost even with a JPEG file.

Creating a custom white balance post-capture is more time-consuming, although once a profile has been set up on one image it can be applied to the remainder of the images that were shot under the same lighting conditions.

All raw correction software has the option to select the white balance setting from any one of the presets and AWB, as well as a manual Kelvin adjustment. This is achieved by the click of a button. However, while the temperature is



A grey reference point is essential for accurate white balance corrections

changed, correcting the colour cast needs another step. The colour cast

can be removed by adjusting the green/magenta shift on the slider,

although this takes some time to produce accurate results.

In Adobe Camera Raw, a quicker option is to click on the White Balance picker tool (top left in the toolbar, see left) and find a neutral reference in the frame – either an 18% grey card or a mid-grey object. After clicking on the neutral area the white balance changes, with the colour of the grey itself affecting the final result. The information about colour temperature and 'tint' (green/magenta) is indicated. When using multiple grey areas, make a note of each temperature and tint, and work out a median result. These results can be applied to other raw files recorded under the same lighting conditions.

RESCUING JPEGS

Like raw files, JPEGs can be opened in Adobe Camera Raw and adjusted using the White Balance picker tool. However, Photoshop and Photoshop Elements have tools to bring back the colour in a JPEG file, too



1



2



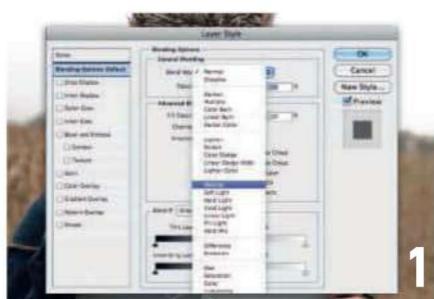
3

Technique One

Select Layer>New Adjustment Layer>Levels, set Mode to Normal and click OK. In Levels, click on the grey point

dropper and then click on the area that is supposed to be a mid-grey. If this doesn't look right, click on another grey area in the frame. For any minor tweaks, select

Image>Adjustments>Color Balance and tweak the sliders. This technique is unlikely to look right on every image. If the image still requires work, try technique two.



1



2



3

Technique Two

Make a layer via a copy (Layer>New>Layer via Copy). Click on this layer and set the blending mode to Overlay.

With this layer still highlighted, click on Filter>Blur>Average and then Image>Adjustments>Invert. The colour will change and look a little muted. Select

Image>Adjustments>Hue/Saturation and add or remove saturation to taste. Then tweak the hue slider for any final adjustments.

HOME STUDIO... HOW HARD CAN IT BE?

Having your own home studio will take your photography to a new level and make you very popular with your family and friends - but doesn't it involve a lot of knowledge, money and space?



Not when you get the right kit from the right people, the Lencarta SmartFlash starter kit.

Don't worry about the knowledge, just go on to the Lencarta website, click on the Learning Centre and take a look at the various articles, all written by a specialist studio photographer. There's everything there from setting your camera up to work with flash to portrait lighting, how to light a white background and just about everything else. And if you still have questions, just ring the technical support people and speak to a real photographer!

Money won't be a problem either because you can get a complete SmartFlash kit for just £299.99! You may want to add to it in the future and if you do it's good to know that it takes the standard S-fit accessories, so there's a massive range of softboxes and all sorts of other kit available at really keen prices - you won't be forced to choose from a limited range that's only available from one expensive supplier!

Space won't be a problem either, The SmartFlash is ideal for even the smallest room, although it's equally at home in a large professional studio too.

Is it easy to set up and use? Well, there's an on/off switch and a knob. Turn the knob to adjust the power, it adjusts all the way from full power down to 1/16th power. And there's a 'cell' button to turn the slave cell on or off (just leave it on), another button to turn the powerful modelling lamp on or off. And a test button, which you'll probably never use.

This typical home portrait was taken with the SmartFlash kit, using the lounge curtains as a background.

Of course, there are other flash heads in the Lencarta range that have more features, but more features don't produce better quality.



Does it have enough power?

Yes, it has a full 200 Watt-seconds of power, plenty for any home use. In fact, the only real problem that you're likely to have is convincing your nearest and dearest that you managed to buy a complete professional studio system from one of the top makers for just £299.99!

LENCARTA
professional, every time

www.lencarta.com
0845 618 2889

What Digital Camera
GOLD AWARD
Issue 173 - April 2011
"The Lencarta SmartFlash is a much better flash head than its price would have you believe. Well made, stylish, well-specified and with impeccable performance. You won't find a better kit for under £300. If you prefer softboxes, you can get the three head, two softbox kit instead for a remarkable £400."
Our score 95% - Gold Award

Digital Photographer
OVERALL ★★★★
Issue 89 - November 2009
"The heads are lightweight but feel sturdy enough to withstand the knocks and scrapes they are likely to endure...
...the build quality of the flash heads, stands and accessories is all very good, and the handy fabrics carry-case for the stands is a welcome addition. The heads incorporate the popular Bowens S-type fitting, making them compatible with a large range of light modifiers too. The output from the 200 watt flash heads proved more than adequate for head and shoulders portraits using the supplied umbrellas and reflectors. The quality of the light produced is excellent: very clean and consistent, resulting in pleasing images that belie the kits affordable price tag."
"4 out of 5"

DIGITAL PHOTO
SILVER AWARD
Issue 128
Spring 2010



Connect NOW
using your
smartphone
and QR app

Ask AP

Let the AP team answer your photographic queries

SOFTWARE SOLUTION

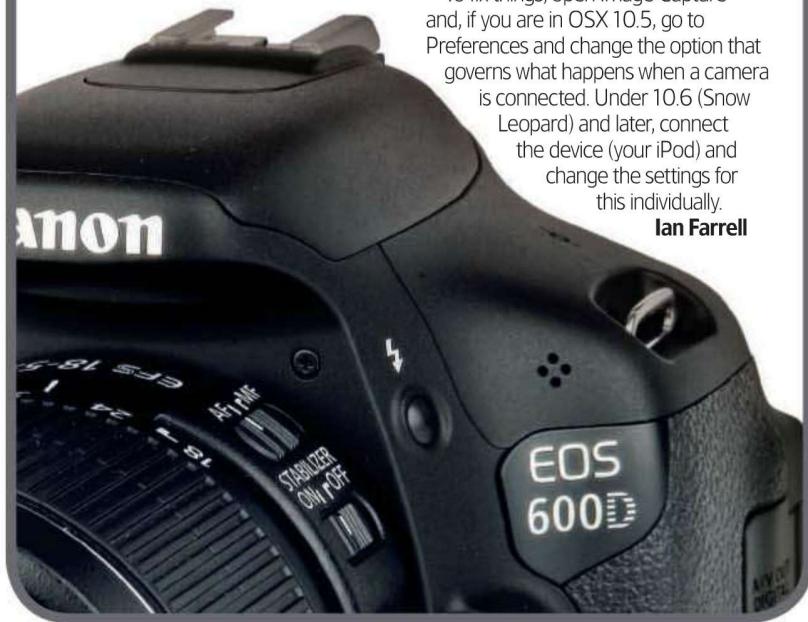
Q I have recently installed the software that came with my new Canon EOS 600D camera, but now every time I connect another device to my Apple Mac, such as my iPod Touch, the computer states that no camera was found, which is annoying. I've looked through the preference options in all the Canon apps, but can find no option to rectify this. What should I do? **Terry Church**

A This is a confusing one because the option you need to change lies not in a Canon application, but in an Apple one. Image Capture lives in your Applications folder and governs what happens when you connect a device capable of taking or transferring

pictures. My guess is that when you installed the Canon software, it changed the options in Image Capture so they all point to EOS Utility. Unfortunately, that only talks to EOS cameras, and so moans about your iPod in the form of an error message.

To fix things, open Image Capture and, if you are in OSX 10.5, go to Preferences and change the option that governs what happens when a camera is connected. Under 10.6 (Snow Leopard) and later, connect the device (your iPod) and change the settings for this individually.

Ian Farrell



FILM SUPPLIERS

Q Although I have never regretted the switch from film to digital imaging, the nostalgic side of me often thinks back to the days of film. I want to buy a film camera soon, and a Voigtlander rangefinder is my first choice. Although your pages are full of good second-hand film cameras, I never see any advertisements for film itself. Will I be able to buy film easily and get it developed? **Keith Pritchard**

A I know exactly what you mean, Keith. I consolidated all my old unused film cameras recently

into the camera I always wanted as a geeky photography-loving teenager – a Leica M6. It's great and I always smile when using it.

Film is still available, although you don't see it advertised a lot. Specialist retailers like Silverprint (www.silverprint.co.uk), AG Photographic (www.ag-photographic.co.uk), Morco (www.morco.co.uk) and Mailshots (www.mailshots.co.uk) stock many different brands, and offer excellent advice and service. You could also try larger branches of Jessops, Boots and high-street processors such as Snappy Snaps.

Processing is less of a problem. The aforementioned high-street names can

produce prints or a CD of scans. Alternatively, try a professional lab, as sometimes their prices are similar to the high-street processors. London is full of them, but most cities also have one nearby. Some labs give a discount on large numbers of films, so try saving them up to be processed all at once.

Ian Farrell

FIRING FLASH

Q Electronic flashguns emit an intense burst of light that often lasts less than 1/1000sec, yet when I take a shot with my Nikon DSLR I can see the scene illuminated by the flash before the viewfinder goes blank. Logic tells me that my preview, plus the exposure recorded by the sensor, cannot all be compressed into 1/1000sec or less. What is the explanation for this? **Brian Davis**

A You are right in your assumptions, Brian. The flash sync of your camera is probably 1/250sec, and flash bursts are typically as short as 1/10,000sec. What you are seeing is not the main flash exposure, but the beginning of a series of pre-flashes that are used to meter the scene through the lens.

As you take the picture, the flash emits a weaker burst of light so your Nikon can see what the scene looks like and how much light is being reflected back. The camera then calculates how much flash power is needed for the aperture and ISO sensitivity you have selected (often including distance information from the camera's AF in the calculation, too).

Frankly, I've always thought it amazing that all this can be done in the brief moment before exposure, and even more so when you consider how flash is used off-camera: more pre-flashes from the Nikon's built-in flash are used to wake-up the external flash, tell it to make a pre-flash for metering and then instruct it how much power to use when firing for the main exposure. It's like a conversation happening in bursts of light! **Ian Farrell**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to:
Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

f/AQ

Do we need viewfinders any more?

These days it's hard to buy a compact camera with a viewfinder, and there are many compact system cameras (CSCs) on the market that have shed this option, too. But with such excellent view screens on the back of cameras, do we really need viewfinders any more?

Composing a picture on-screen – or live view, as it is known in the industry – has been around for ages in digital compacts, and in DSLRs since Olympus put out

FROM THE AP FORUM



Scaling up from A4 to A3

Caulkhead asks: I have an Epson Stylus DX4000 A4 printer, but want to try out A3 prints for some competitions using a commercial printing service, such as Jessops. Before I go to that expense, though, I want to make sure that the proposed files will have sufficient pixels per inch (ppi) for A3 printing. Do I need the same 200-300ppi as for A4? Also, when using Adobe Photoshop CS3 or Elements 6, how can I check whether my proposed images will have enough ppi for A3 prints? Currently, my system tells me that I can't scale A4 up to A3 to check the ppi because the printer is only A4.

AlexMonro replies: In general, 200-300ppi is fine, although it depends partly on the viewing distance. As you don't usually look at A3 prints from as close a distance as you view 6x4in prints, you might find 150-200ppi adequate for larger sizes. Also, it depends on the process that the print lab passes the image files through before they submit them to the print machine. Many online commercial print services include automatic resolution

adjustment to match the image file to the native resolution of the print machine (typically 300ppi for wet-process machines such as the Fuji Frontier), but some services require the image files to be submitted in a format that matches the print machine for best results.

A3 is about 420mmx297mm, or about 16.5x11.7in, so you need to check the actual pixel dimensions. A print at 300ppi needs about 4800x3450 pixels, 200ppi needs about 3200x2300 pixels and 150ppi needs about 2400x1725 pixels.

Siuya replies: You could use PhotoBox. Visit www.photobox.co.uk/content/quality-advice, which tells you about quality and resolution, and warns you if there are insufficient pixels for the size of print you are ordering.

Rjbell replies: Try DS Colour Labs (www.dscolourlabs.co.uk), where A3 prints cost from just £1.10 each. You couldn't print them yourself for that price. Postage is from £3.25.

Matgallagher replies: You can easily test the quality using your A4 printer to produce test strips, but as AlexMonro rightly says, larger prints don't need such a high resolution as they are viewed from further away. For example, billboard images are often printed at less than 80ppi and you can see the dots if you view them close up.

Open either Adobe Photoshop CS3 or Elements, go to Image>Image Size and with the Resample Image box unticked, change the size of your image in mm to 420x297. Now go to Print and in your printer options ensure that the Scale to Fit Media option is turned off and the Scale is set to 100%. In the Preview you can drag your image to choose which part appears on the page – you could even try to do half the picture on one A4 sheet and the other half on another A4 sheet. When you go to Print, it will tell you that the image will be cropped, but ignore the warning.

the E-330 in 2005. It offers all manner of advantages, as colour, white balance, contrast exposure and even depth of field can be previewed before a picture is taken. Swivelling screens, or those with a decent angle of view, allow composition from unusual angles, which increases creativity. Some photographers even find it more intuitive to compose a shot in this way, reporting that looking at a view screen is like looking at a small photograph itself.

Yet before we retire the humble optical viewfinder from use completely, let's consider its advantages. The quality of the image you see through a good-quality optical viewfinder is far better than anything you'll see on a view screen, especially in those cameras that use a prism in their viewfinders rather than mirror boxes. It may not show you colour, white balance, and so on, but this can be reviewed immediately

after exposure and another shot taken. (You can check depth of field with your camera's stop-down control too, of course).

Using a viewfinder can also make your shots sharper. Holding a camera at arm's length, which is what most of us do when using live view, means more camera shake and more blur. Looking through the viewfinder means you can hold the camera close to your body, bracing your arms close to your chest for a more stable position.

Then there is the response time, which is often quicker with a viewfinder, plus the saving on battery power and faster focusing, made possible by phase-detection AF that is generally not implemented into live-view-only cameras. It seems, therefore, that the humble viewfinder is not quite dead yet, and I'd recommend it as a feature you should look for in a camera – be it built-in or an add-on extra. **Ian Farrell**

In next week's AP

On sale Tuesday 20 December

CHRISTMAS SPECIAL

CHRISTMAS PROJECTS

DO IT YOURSELF

Try our fascinating DIY projects this Christmas

APoY

FINAL RESULTS

Round 10 results and this year's overall winner

MASTERCLASS

STREET PHOTOGRAPHY

Damien Demolder takes five AP readers on a shoot around London's wintry streets

LOCATION PORTRAITS

BURSTING WITH LIFE

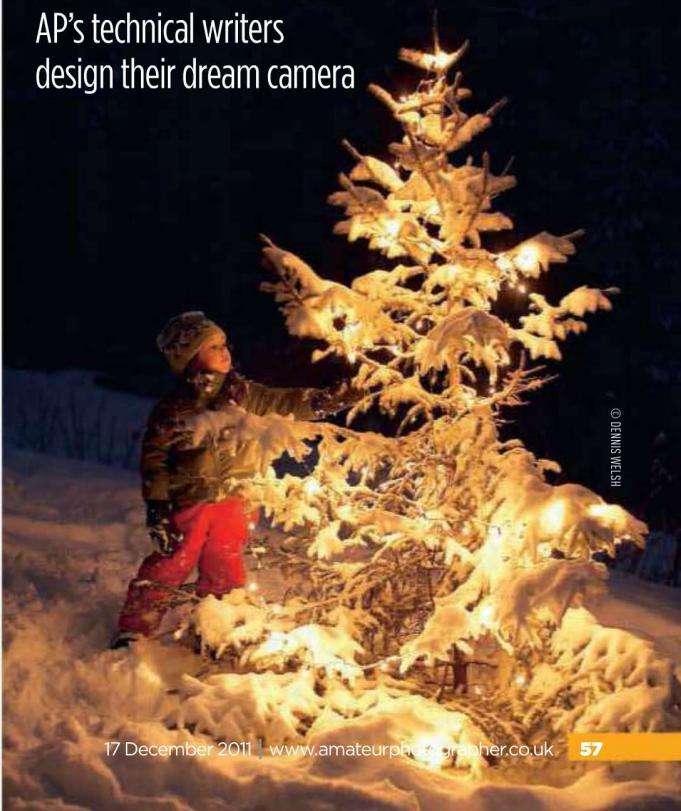
Dennis Welsh's quirky, upbeat people pictures

CAMERA TRENDS

AP'S IDEAL CAMERA

AP's technical writers design their dream camera

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE



JACOBS

DIGITAL PHOTO & VIDEO

INTERFIT STUDIO LIGHTING INT119 EXD 200 KIT

- X2 EXD200 HEADS • X1 UMBRELLA
- X1 SOFTBOX • X2 STANDS • LEADS • BAG



£299.99

AVAILABLE FROM ALL 20 JACOBS STORES NATIONWIDE,
ONLINE OR THROUGH OUR CLICK & COLLECT SERVICE AT:

www.jacobsdigital.co.uk

E&OE. WHILE STOCKS LAST. FREE TRANSMITTER INCLUDED IN THE BOX.



Nissin Di622 Mark II

Nissin's update of its mid-range flashgun extends the features way beyond its price point. **Mat Gallagher** finds out if it's as good as it sounds



DATAFILE

RRP	£160
Street price	£120
Guide number	44m @ ISO 100
Flash modes	E-TTL, E-TTL II, I-TTL, i-TTL-BL, ADI and P-TTL
Flash compensation	±1.5EV in 0.05EV steps
Wireless	Yes (Channel 1, Group A)
Bounce capability	Tilts 90° upwards and 270° horizontally
Power source	Four AA-type batteries
External power	No
Recycle time	5secs to full power with fresh batteries
Dimensions	130x77x103mm
Weight	315g (without battery)
Accessories supplied	Show stand, pouch
Camera fit	Nikon, Canon and Canon

FLASHGUNS normally fall into two main camps: advanced models with manual controls, and basic models with simple auto functions. The dividing factor is often the presence of an LCD screen to make the required adjustments, although as the Nissin Di622 proves, this isn't always the case.

The Mark II version of the Di622 was announced last year. It costs around £80 less than Nissin's top model, the Di866, but lacks the colour LCD screen and offers a reduced power output. Despite this, the Mark II manages to include advanced features such as flash compensation and wireless functionality without the need for an LCD.

BUILD AND HANDLING

The basic design of the flash is the same as the more expensive model, with a solid plastic body. The head can be tilted vertically through 90° and horizontally through 240°, without a locking function. The Di622 also features a wideangle diffuser to extend the coverage from 24mm to 16mm in 35mm terms and a fill-in reflector for bounce use. On instruction from the camera, the head zooms automatically to narrow its coverage to work with a 105mm lens. At this point it produces power of GN 44m @ ISO 100.

The rear of the flashgun looks modern,

if basic, in its controls, although the two-button set-up allows a clever use of the functions. In addition to an on/off and pilot fire button, a small button works as a mode control, changing colour in its illumination to display which mode is currently set. In its off position it represents full TTL control and the ± rocker below acts to adjust flash compensation between -1.5 and +1.5EV (which can also be controlled from the camera). When glowing red the flash is in manual mode and the rocker provides a power control in six stages from full to 1/32. Slave modes for film and digital are displayed with a green or blue light also using the six-stage power control while a final purple light allows wireless control, with the flashgun set to Channel 1 group A and is compatible with the multi-channel systems of Nikon, Canon or Sony.

PERFORMANCE

Recycle time is around 5secs at full power, while at its lowest setting it allows an instant refresh. There isn't the option to plug this model into a power pack as there is with the Di866, although there is both PC-sync and 3.5mm jack flash inputs for wired off-camera use or firing of additional devices.

The model we tested was designed for use with Nikon iTTL systems and worked

seamlessly in wireless, slave and TTL modes. Checking the coverage at both 1m and 5m, the Di622 covered beyond the set focal length, thus avoiding any vignetting. In TTL mode the power is not overbearing, while colour remains consistent through the power range and neutral at Nikon's flash white balance preset. For portraits this gives a very natural look. **AP**

Verdict

WHILE not the fastest unit, the Nissin Di622

Mark II is a very capable flashgun for the price, making it an ideal budget choice or an affordable second flash for a wireless set-up. Those looking for extra power or advanced wireless control will be better off with the Di866, but for most users the Di622 Mark II offers more than enough.



Filter out the best



Photo © Dave Villaruel

Marumi Super DHG filters are manufactured in Japan to a high specification using lead free materials. Specifically designed with digital photography in mind, each filter uses a specially developed ultra-low reflection coating to minimise internal reflection off the camera's built in CCD and CMOS sensors.

The newly developed Digital Super Coating protects the lens surface from scratches and dirt and is also oil and water repellent. The filters are in a special slim frame with satin smooth finish and a black ink process on the glass edge to eliminate flare.

Marumi Super DHG filters are available in a full range of sizes from 37mm up to 82mm.

For further technical information please visit www.kenro.co.uk

Marumi Super DHG Circular Polarising Filter

High spec, well made, smooth and light operating, with strong performance, adds up to a good package for a competitive price.

Overall 95/100

Richard Hopkins Advanced Photographer



MARUMI



Supplying the photographic industry for over 35 years

Kenro Ltd, Greenbridge Road, Swindon, SN3 3LH

t: 01793 615836 f: 01793 530108 e: sales@kenro.co.uk

www.kenro.co.uk



Light up your Christmas!

Elinchrom have a new kit available especially for the Christmas Season.

This kit is everything you'll need to take photographs like a pro. It combines all the advantages of the award winning Elinchrom D-lite-it with a range of fantastic Elinchrom accessories, including the Skyport radio trigger.

Kit Comprises:

- 1x D-Lite it 2 Head
- 1x D-Lite it 4 Head
- 1x Silver Umbrella
- 1x Translucent Umbrella
- 2x 16cm Reflectors
- 1x 66cm Portalite Softbox
- 1x ECO Skyport Transmitter
- 2x Stands
- 2x Mains Cables
- 1x Sync Cord
- 1x Head Carrying Case
- 1x Stand Bag

Make a lasting impression of your family and friends this Christmas!

The already multiple award winning D-lite-it kits just got 2 more awards! The 'Best In Test' Studio Flash Advanced Photographer Dec 11. 'Best On Test Award' in the Group Kit Test PhotoPlus Dec 11!

ORDER
NOW FOR
FREE
DELIVERY

RRP - £660.00 inc vat

Special Price - £509.00 inc vat

Saving Over - £150.00



www.theflashcentre.com

Offer available whilst stocks last. E&OE

Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

PHOTOGRAPHER | PHOTOGRAPH | **ICONIC CAMERA**



The Leica/Minolta SLR collaboration

Ivor Matanle reports on a fruitful, if at times impenetrable technical partnership

IN 1972, Ernst Leitz of Wetzlar, Germany, the predecessor of Leica AG, signed an agreement for technical co-operation with Minolta of Japan. The announced intention was for the joint production of a compact coupled-rangefinder camera using lenses with the Leica M bayonet mount. In April 1973, the realisation of this intention in the forms of the Leica CL (in April) and the Minolta CL (in November), which were identical cameras both manufactured by Minolta in Japan, proved to be just the start of close co-operation between Leica

and Minolta through the remainder of the decade and after, and this article is about single-lens reflex (SLR) cameras.

During the first half of the 1970s, Ernst Leitz was manufacturing the Leicaflex SL that was launched in 1968, the SL MOT that accepted motordrive and was announced in 1972, and then the Leicaflex SL2 that replaced the SL in 1974. All were totally mechanical, magnificently weighty, delightfully precise and notably unprofitable cameras. It was said that Leitz spent more on manufacturing each Leicaflex SL2

than could possibly be recouped by selling the camera in the photographic trade. Something clearly had to give. The amateur camera market was moving towards lighter, smaller cameras and automatic exposure systems, led by the announcement of the diminutive Olympus OM-1 in 1974, and its autoexposure sister, the OM-2, in 1975. Other Japanese manufacturers were not far behind Olympus, as was to be demonstrated by the launch of the Canon AE-1 and the Pentax ME in 1976.



Minolta XD7 and Leica R4 MOT

The Leica R4 MOT (right), with 35-70mm f/3.5 Vario-Elmar-R, was equipped with the electronics and multi-mode system of the Minolta XD7 (left)

HOW MUCH DO THEY COST?

People tend to sell Leica SLRs as 'body only' because there is a thriving market in Leica R lenses for use with adapters on digital SLRs (Nikon, Canon, Olympus and so on). Decent Leica R3 bodies have sold on eBay for as little as £95 to upwards of £180. R4 bodies cost £150-£230, R5 bodies a £180-£250, R6 and R6.2 bodies £300-£400 and the R7 about £350. A 50mm f/2 Summicron R is typically £300-£350. All these prices were found on eBay completed sales. Classic camera dealers who inspect and guarantee what they sell will ask substantially more.

JOIN THE
PHOTOGRAPHIC
COLLECTORS'
CLUB OF GREAT
BRITAIN

The Photographic Collectors' Club of Great Britain holds regional meetings, runs a quarterly postal auction and publishes magazines full of classic camera information. Visit www.pccgb.com for more information and to download a membership form or call 01920 821 611 (but not to ask for valuations on cameras).



Leica R5 and Minolta XD7

A Leica R5 (left) with 70-200mm f/4.5 Vario-Elmar R, which is essentially a variant of the Minolta Zoom-Rokkor 70-200mm f/4.5 attached to the Minolta XD7 (right)

So Leica turned to its partner Minolta, which in 1974 had launched the Minolta XE, known in Europe as the XE-1 and in the USA as the XE-7. The Minolta XE-1 had quickly become a very successful camera with a newly developed Copal electronically controlled focal-plane shutter, with speeds from 4-1/1000sec and the option of auto or manual exposure. Using the superb range of Minolta MC lenses, the XE-1 represented everything that the Leica team thought that Leica needed to provide them with the

latest technology with which to partner their top-quality range of lenses.

Thus, in 1976, the Leica R3 was born, using modified versions of existing Leica R lens designs but with the shutter and mirror assembly of a Minolta XE-1. The exposure measurement and shutter-control system of the R3 was decidedly superior to that of the XE-1, incorporating as it did spot metering as well as centreweighted average metering systems. It is not true to say, as one classic-camera dealer said to me a few years ago, that the Minolta XE-1 'was a Leica R3 in a

skin'. The first few Leica R3s were built at the Leitz works in Wetzlar, following which production was transferred to an entirely new Leica factory in Portugal.

NEW RANGE OF LEICA LENSES

To accommodate the data requirements of the R3 metering system, the whole range of Leica R lenses was modified to 'three-cam specification', the range for Leicaflex SL and SL2 having been 'twin-cam' and the range for the earlier non-TTL Leicaflex having been 'single-cam'. Leica offered factory conversion of earlier lenses to three-cam specification for use with the R3, resulting in a substantial shortage of second-hand single-cam and twin-cam Leicaflex lenses.

By 1980, it was apparent to the photographic trade and press that Leica's historic tendency to be just a little behind the market had struck again. Not only had the competition introduced smaller 35mm SLRs from 1976 onwards, but by the end of the 1970s they had multi-mode metering cameras too. Starting with the advent of the Canon A1 in 1978, the world's first camera with an electronically controlled programmed autoexposure mode, the other major Japanese manufacturers were all obliged by market pressures to go multi-mode. Minolta was no exception, and in 1977 had in one respect pre-empted Canon's launch with the announcement of the Minolta XD7 in the UK (XD11 in the US), which was the first camera to have both shutter-priority and aperture-priority autoexposure in the same body.

By 1980, it was clear that the Minolta XE-1 and the Leica R3 were seriously outdated in marketing terms. So Leica again turned to Minolta for the technology to address the multi-mode market, and the result was the Leica R4 in its various



Leica R6.2

A Leica R6.2 of 1992 onwards, fitted with a 35-70mm f/3.5 Vario-Elmar-R

1972
Technical co-operation agreement between Ernst Leitz and Minolta signed

1973
Leica CL and Minolta CL rangefinder cameras appear

1976
Leica R3
Electronic SLR appears

1980
Leica R4, based on the multi-mode technology of Minolta XD7, appears

1987
Leica R5 announced

1988
Leica R6 appears

1992
Leica R6.2 announced

1992
Leica R7 appears

**YOU
MAY
ALSO
LIKE**



A Minolta XD7, which is a delightful camera



Leica R7

A Leica R7, with the superb 90mm f/2 Summicron-R lens

versions between 1980 and 1987. Based on the technology of the Minolta XD7/XD11, but with very different external design, the Leica R4 provided program mode, aperture priority, shutter priority and manual metering, plus a choice of spot or centreweighted average metering. There was a version called the R4 MOT, despite the fact that all R4 versions were capable of using motors and winders, plus an R4s and an R4s Model 2, which were simplified versions at reduced prices.

The Leica R4 design became the basis for the Leica R5 of 1987, which had modified electronics and introduced TTL flash capability to the range. The Leica R6 of 1988 through to 1992 reverted to a totally mechanical shutter, with battery power only for the metering capability, and the R6.2 of 1992 was an improvement that included a shutter speed of 1/2000sec and other refinements. The Leica R7 had even more

electronic improvements, but by the time the R8 appeared, all Leica manufacturing had returned to Germany and the Minolta connection had ended.

LENSES

There was substantial co-operation between Minolta and Leica in regard to lenses for the Leica SLRs, and several lenses of the late Minolta MD range of the 1980s and into the 1990s were 'adopted' by Leica, given Leica R mounts and identity, treated to the full Leica quality-assurance process, then incorporated in the Leica R range. Key examples were the 70-200mm f/4 Zoom-Rokkor, the superb 24mm f/2.8 Rokkor and the 16mm f/2.8 Rokkor fisheye. The 70-210mm f/4 zoom in the Leica R range was also a Minolta-designed lens. Yet it was not only Minolta from whom Leica sourced lens designs. The Leica 28-70mm f/3.5-4.5 was made by Sigma. The eminent Leica expert Erwin Puts has been reported as saying that Leica never manufactured a zoom of its own prior to 1995.

It should be emphasised that all Leica SLR cameras are of manual-focus design, and that Leica did not follow the path taken by all the major Japanese manufacturers towards fully autofocus ranges. It is broadly true that any Leica R lens will fit any Leica SLR, but R-only lenses of the past 20 years, with the stepped R-cam, cannot be used on Leicaflex cameras, while ROM lenses designed for use with the Leica R8 and R9 (the ones with electrical contacts on the lens mount) are also not suitable for Leicaflex cameras.

ACCESSORIES

Although the accessories available for the Leica SLR range have not been as extensive as, for example, the Leica M accessories catalogue in the 1950s and '60s, there has been quite a spread of accessories on offer.

Because at no point has the Leica range of SLR cameras directly resembled the Minolta cameras whose technology they utilised and adapted, there was, to my knowledge, never any cross-fertilisation between ranges of Minolta accessories and the accessories marketed by Leica.

Information on the accessories available for Leica SLRs is surprisingly difficult to find, but I have located on the internet at www.classicconnection.com/products a list of new Leica SLR accessories currently available from an American dealer. Prices have lost nothing of the Leica power to surprise at the sheer magnitude of how much can be charged for something as simple as a lens hood. Would you believe \$229 (around £145) for a lens hood for the 19mm f/2.8 lens or \$30 (around £20) for a rear lens cap?

The range includes a bellows unit (BR2), Elpro 1 and Elpro 2 close-up lenses, adapters for fitting Leicaflex lenses to later R cameras, eyesight-correction lenses in a wide range of powers, an eyecup, an angle finder, interchangeable focusing screens in a number of configurations, a pistol grip stock for R telephoto lenses, a databack, a remote control, a battery pack, a winder for the R8/9 and a motordrive set for R8 and R9. **AP**

Thanks to PCCGB member Tim Mear for the loan of cameras illustrated in this article and for his help in matters of detail.

WATCH OUT FOR

On the R3

The Leica R3 is generally reckoned to be a reliable camera. However, look for signs of deterioration in the viewfinder eyepiece lens and in the viewfinder optics. Check the light-trapping around the rear door and at the hinge, and check that the diaphragm is operating correctly and stopping down quickly when the shutter button is pressed.

On the R4, R5, R6 and R7

Inspect the light seal around the green window on the back as these tend to perish. The preview lever sometimes develops a hairline crack that can only be seen if you press sideways on the lever. The grey part of the take-up spool should be attached to the black part. If it is loose this can snap the tangs. Look for tiny bubbles appearing on black top-plates near the viewfinder eyepiece and at the wind and rewind ends of the top housing. The only remedy is a new top housing, which is expensive.

On the R4 and R5

Check the manual setting by winding and selecting 1sec with the programme selector set at 'm'. In the viewfinder the 'm' should light at the bottom of the viewfinder and on the left-hand side speeds of 1-1/1000sec should be displayed. In the small window the selected speed should be visible. Rotate the speed dial and note the indicated speed in this window, if there is a discrepancy between the dial and the displayed value, repair is needed.

Leica R family

Most of the Leica R family (l-r): Leica R3 with 50mm f/1.4 Summilux-R; Leica R4 MOT with 19mm f/2.8 Elmarit-R; Leica R4s with 90mm f/2 Summicron-R; Leica R5 with 70-200mm f/4.5 Vario-Elmar R; Leica R6.2 with 35-70mm f/3.5 Vario-Elmar-R



Marketplace

Dealer and Classified Guide

To advertise please call 020 3148 2516 Fax 020 3148 8155 e-mail dave_stone@ipcmedia.com

Index to advertisers

ABC Digital Cameras.....	87	Grays of Westminster.....	16-17, 94	Park Cameras Ltd.....	67-71, Cover: iii
Alpha Digital Services Ltd	91	Interfit Photographic Ltd	58	Peak Imaging.....	94
Cameraworld.....	82-83	Intro 2020 Ltd	44	Pentax UK Ltd	25
Camtech.....	65	Jacobs Digital Photo & Video	89	Premier Ink & Photographic	80-81
Canon (UK) Ltd	Cover: ii, 9	Kenro Ltd.....	21, 60	RK Photographic	92
Cash4cameras	94	Lencarta Ltd	55	SRB-Grirturh Ltd	92
Clifton Cameras.....	4	London Camera Exchange Group.....	64, 90	SRS Ltd.....	93
Dale Photographic Ltd.....	66	Manfrotto Distribution Ltd.....	31	The Flash Centre.....	60
Digital Depot	48	Mifsud Photographic	76-79	Warehouse Express.....	72-75
European Imaging & Sound Association	88	Nicholas Camera Company.....	86	York Cameras (London) Ltd.....	93
Ffordes Photographic Ltd.....	84-85	Nikon UK Ltd.....	Cover: iv	Classified.....	95-97
Fotospeed Distribution	92	On-linepaper.co.uk Ltd.....	92		

Ask the experts at **londoncameraexchange**
28 branches nationwide & online



part exchange welcome



the used equipment specialists

Search our classic & used equipment on-line now at www.LCEgroup.co.uk or call in to meet the experts at your local LCE

recycle your old DSLR TODAY!

and offset the value against your new DSLR purchase.
Your old camera may be worth more than you think when you trade up to the latest Digital SLRs at londoncameraexchange. **Call in for a quote!**

all our used stock online now at:
www.LCEgroup.co.uk

or follow us on: 

PARK Cameras



Visit our website - updated daily
www.ParkCameras.com/AP
 or phone us Monday - Sunday
01444 23 70 60



As a Canon EOS Professional Centre, Park Cameras is designed to give you the very best photographic retail experience.

EOS-1D X



- Body SRP £1,299.99
- Lens sold separately
- 18.1 MP full frame CMOS sensor
- Up to 12fps plus 14fps High speed mode
- 100-51200 ISO, up to H:204800
- 61 point AF system
- 100,000 pixel RGB AE metering
- Full HD 1080p EOS movie
- Dual "DIGIC 5+" processors
- Clear View II 3.2" 1,040k LCD
- Ethernet port

PERFORMANCE REDEFINED

Due March 2012
Pre-order now to receive one of the first cameras in the UK!
 See website for details



Canon EOS 1100D



- 12 Megapixel CMOS sensor
- On-screen Feature Guide
- Creative Auto and Basic +
- HD Video capture
- Compact & Lightweight

EOS 1100D Body Only £309.00 EOS 1100D + 18-55 IS £394.99

Canon EOS 550D



- 18 Megapixel CMOS sensor
- Up to 3.7fps shooting
- Full HD movies
- ISO 100-6400, H:12800
- 3.0" LCD Screen

EOS 550D Body Only £480.00 EOS 550D + 18-55 IS £574.99*
 *Additional £40 cashback from Canon if bought between 03.11.11 & 25.01.2012

Canon EOS 7D



- 18 Megapixel CMOS sensor
- Up to 8fps shooting
- Full HD movies
- Magnesium alloy body
- 3.0" Clear View II LCD

EOS 7D Body Only £1,159.99 EOS 7D + 18-55 IS £1,679.98

Canon EOS-1D Mark IV

EOS 5D Mark II



Body SRP £2,299.99
 Lens sold separately

Up to £320 on Canon lens Cashback*

For further details and some money saving bundles, see our website

- 21.1MP full frame CMOS sensor
- DIGIC 4 processor
- ISO range expandable to 25600
- Full HD (1080, 30fps) movie recording
- High-res 3.0" VGA LCD with Live View
- Up to 3.9fps JPEG shooting up to card capacity
- 9-point AF + 6 Assist AF points
- Magnesium alloy body

EOS 5D Mk II Body Only £1,542.00 EOS 5D Mk II + 24-105 L IS £2,297.99 EOS 5D Mk II + 24-70 L £2,530.00

EXTEND THE BOUNDARIES OF YOUR PHOTOGRAPHY.



Canon EOS 600D



- 18 Megapixel CMOS sensor
- Scene Intelligent Auto mode
- Full HD movies
- Up to 3.7fps shooting
- 3.0" Vari-angle LCD Screen

EOS 600D Body Only £535.00 EOS 550D + 18-55 IS £629.00

*Additional £50 cashback from Canon if bought between 03.11.11 & 25.01.2012

Canon PowerShot SX220 HS



- HS System (12.1 MP)
- 28mm, 14x zoom, Optical IS
- Full HD with optical zoom
- Wide 3.0" PureColor II LCD
- Manual Control

PowerShot SX220 HS £199.00 Add a SanDisk 4GB Ultra SDHC Card for only £9.99!
 *Additional £30 cashback from Canon if bought between 03.11.11 & 25.01.2012

Canon PowerShot S100



- 12.1 MP CMOS sensor
- HS System with DIGIC 5
- 5x Optical Zoom
- Intelligent IS
- Lens Control Ring

PowerShot S100 See Web Add a SanDisk 8GB Ultra SDHC Card for only £12.99!

Canon EOS 60D



- 18 Megapixel CMOS sensor
- Advanced creative features
- Full HD movies
- ISO 100-6400, H:12800
- 3.0" Vari-angle LCD Screen

EOS 60D Body Only £769.99 EOS 60D + 18-55 IS £869.99

*Purchase an EOS 60D, 7D or 5D Mk II between 01/11/11 and the 28/02/12 to claim up to £320 cashback on selected Canon lenses. See web for further details.

Canon Lenses

For money saving deals with filters & hoods, visit our website.

Our most popular Canon lenses, at LOW PRICES!



EF 70-200mm f/2.8 L IS USM II
Only £1,819.99
 SRP £2,799.99
 Save £550.00

EF 24-105mm f/4.0 L IS USM
Only £809.99
 SRP £1,409.99
 Save £570.00

EF 50mm f/1.8 II
Only £94.99
 SRP £129.99
 Save £35.00

14mm f/2.8L II USM	£1,899.00	300mm f/2.8L USM IS II	£5,574.00	EF-S 18-135mm IS (Unboxed)	£239.99
20mm f/2.8 USM	£408.99	300mm f/4.0L USM IS	£1,179.99	EF-S 18-200mm f/3.5-5.6 IS	£409.00
24mm f/1.4L Mk II USM	£1,348.99	400mm f/2.8L USM IS II	£8,869.00	24-70mm f/2.8L USM	£989.00
24mm f/2.8	£371.99	400mm f/4.0 DO L USM IS	£5,379.99	24-105mm f/4.0L USM IS	£918.99
28mm f/1.8 USM	£388.99	400mm f/5.6L USM IS	£1,099.99	24-105mm IS (White Box)	£809.99
28mm f/2.8	£165.99	500mm f/4.0L USM IS II	£8,489.00	28-135mm f/3.5-5.6 USM IS	£374.00
35mm f/1.4L USM	£1,158.99	600mm f/4.0L USM IS II	£10,999.00	28-300mm f/3.5-5.6L IS USM	£2,184.99
35mm f/2.0	£219.99	800mm f/5.6L USM IS	£9,699.00	EF-S 55-250mm f/4-5.6 IS	£169.00
50mm f/1.2L USM	£1,269.00	TSE 17mm f/4.0L	£1,849.99	EF-S 55-250mm f/4-5.6 IS II	£208.99
50mm f/1.4 USM	£299.99	TSE 24mm f/4.0L	£1,699.99	70-200mm f/2.8L IS	£1,819.99
50mm f/1.8 II	£94.99	TSE 45mm f/2.8	£1,118.99	70-200mm f/4.0L IS USM	£999.00
50mm f/2.5 Macro	£234.99	TSE 90mm f/2.8	£1,118.99	70-200mm f/4.0L USM	£929.99
EF-S 60mm f/2.8 Macro	£364.99	8-15mm f/4L Fisheye USM	£1,499.00	70-200mm f/4.0L USM	£497.00
MP-E 65mm f/2.8	£849.99	EF-S 10-22mm f/3.5-4.5 USM	£642.99	70-300mm f/4.0-5.6 IS USM	£399.99
85mm f/1.2L II USM	£1,759.00	EF-S 15-85mm f/3.5-5.6 IS	£579.00	70-300mm f/4.0-5.6 IS USM	£1,097.00
85mm f/1.8 USM	£311.99	EF-S 15-85mm IS (Unboxed)	£519.99	75-300mm f/4.0-5.6 IS	£1,139.99
100mm f/2 USM	£380.99	16-35mm f/2.8L II USM	£1,149.00	75-300mm f/4.0-5.6 M II	£199.99
100mm f/2.8 USM Macro	£429.00	17-40mm f/4.0L USM	£614.00	70-300mm f/4.0-5.6 USM III	£241.99
100mm f/2.8 Macro IS USM	£718.99	EF-S 17-55mm f/2.8 IS USM	£789.00	100-400mm f/4.0-5.6L USM IS	£1,239.99
135mm f/2.0L USM	£899.99	EF-S 17-85mm f/4.0-5.6 IS	£349.99	200-400mm f/4.0L USM IS	TBC
135mm f/2.8 Soft Focus	£352.99	EF-S 17-85mm IS (Unboxed)	£229.99	1.4x III Extender	£454.99
180mm f/3.5L USM Macro	£1,258.99	EF-S 18-55mm IS II (Unboxed)	£100.00	2x III Extender	£454.99
200mm f/2.0L IS USM	£4,939.99	EF-S 18-55mm f/3.5-5.6 IS II	£139.99		
200mm f/2.8L USM/2	£639.99	EF-S 18-135mm f/3.5-5.6 IS	£294.99		

Canon Accessories

Wireless File Transmitters

WFT-E1 (EOS 1Ds II)	£999.99	BG-E5 (EOS 450D)	£119.99	WP DC26 (IXUS 870 IS)	£119.99
WFT-E2 Mark II (EOS 1D IV)	£629.99	BG-E6 (5D Mark II)	£219.95	WP DC28 (PowerShot G10)	£169.99
WFT-E3 (EOS 40D)	£719.99	BG-E7 (7D)	£149.99	WP DC32 (IXUS 110 IS)	£169.99
WFT-E4 (EOS 50D Mark II)	£499.99	BG-E8 (550D)	£114.99	WP DC33 (IXUS 120 IS)	£175.00
WFT-E4 Mark II (EOS 5D Mark II)	£599.99	BG-E9 (60D)	£159.99	WP DC35 (PowerShot 590)	£175.00
WFT-E5B (EOS 7D)	£429.99			WP DC39 (IXUS 115)	£175.00

Battery Grips

Speedlite 270EX II	£159.99	Speedlite 320EX	£224.99	Cases	
Speedlite 430EX II	£209.99	Speedlite 580EX II	£459.99	EH-19L Semi-Hard Case (600D)	£39.99
Speedlite 580EX II	£379.00	Macrolite MR-14EX	£459.99	EH-20L Semi-Hard Case (7D)	£92.99
Macrolite MR-14EX	£789.99	MT-24EX Macro Twin Flash	£789.99	EH-21L Semi-Hard Case (60D)	£89.99
MT-24EX Macro Twin Flash	£789.99	Speedlite Transmitter ST-E2	£179.99	DCC-62 Leather Case (IXUS 105)	£4.99
Speedlite Transmitter ST-E2	£179.99			DCC-65 Leather Case (G11)	See Web

Remotes

RC-6 (EOS 500D, 550D, 600D)	£16.99	RC-6 (EOS 400D, 500D, 550D)	£16.99	Cases	
RS-60E3 (EOS 400D, 500D, 550D)	£24.99	RS-60E3 (EOS 400D, 500D, 550D)	£24.99	DCC-85 Soft Case (A1000 IS)	£6.99
RS-80N3 (40D, 5D, 1D III / 1Ds III)	£44.99	RS-80N3 (40D, 5D, 1D III / 1Ds III)	£44.99	DCC 1500 Soft Case (SX210 IS)	£23.00
TC-80N3 (50D, 5D, 1D III / 1Ds III)	£119.99	TC-80N3 (50D, 5D, 1D III / 1Ds III)	£119.99	DCC 1600 Soft Case (G12)	£39.00
LC-5 Wireless Controller Set	£334.99	LC-5 Wireless Controller Set	£334.99	DCC 1200 Soft Case (590)	£23.00

Flashguns

LP-E6 Battery	Our Price £69.99	LP-E8 Battery	Our Price £44.99	Cases	
Speedlite 320EX	Our Price £224.99	Speedlite 580EX II	Our Price £379.00	EH-19L Semi-Hard Case (600D)	£39.99
Speedlite 580EX II	Our Price £379.00	Macrolite MR-14EX	Our Price £459.99	EH-20L Semi-Hard Case (7D)	£92.99
Macrolite MR-14EX	Our Price £459.99			EH-21L Semi-Hard Case (60D)	£89.99
				DCC-62 Leather Case (IXUS 105)	£4.99

BG-E6 Grip (5D Mk II)	Our Price £219.95	BG-E8 Grip (550D/600D)	Our Price £114.99	Cases	

See the range of Canon Camcorders and Printers by visiting us instore or online at ParkCameras.com/AP

All prices include VAT @ 20% Opening times Mon-Sat 8:45-5:45pm; Thursday 8:45-7:30pm; Sunday 10:15-4:30pm. Store address : York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT.

We accept Visa, Mastercard, Switch/Maestro. Figures in Brackets indicates stock level held at unrepeatable prices at time of going to print. All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

PARK Cameras



Visit our state of the art
showroom in West Sussex, less
than 15 miles from Brighton
York Road, Victoria Business Park,
Burgess Hill, West Sussex, RH15 9TT

I AM NIKON 1 Still image and movie recording without compromise

The new Nikon J1 and V1 feature an all new, high speed sensor capable of capturing full resolution images at up to 60 frames per second, and up to 10 frames per second in full resolution whilst focus tracking a subject. The cameras also feature full HD video with all functions optimized to capture incredibly clear video footage with low noise, even in low light. Combined with a range of versatile and compact lenses the Nikon 1 intelligent camera system, is crafted to bring new levels of speed, simplicity and enjoyment to the way you capture your world



Visit our website for our latest low prices, as well as the Nikon 1 lenses

D7000

PERFORMANCE CONCERNTRATED

Body SRP £999.99

Lens sold separately



D7000
Body Only £899.99

- 16.2 megapixel DX-format CMOS image sensor
- High ISO (100-6400) light sensitivity
- EXPEED 2 image processing engine
- Durable design
- 100% viewfinder coverage
- Durable shutter unit
- Twin SD memory card slots

D7000 + 18-105 VR £1,119.99

Nikon MB-D11 Grip £249.00



Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98

Body Price £525.00

D5100 + Case + 8 GB Card £554.98
D5100 + 18-55 VR £675.00

Body Price £559.99

D90 Body Price £1,139.99

Nikon D300S Body Price £1,139.99

D300s + 18-85mm VR £1,583.98

D300s + 18-105mm VR II £1,729.98



Visit our website - updated daily
www.ParkCameras.com/AP
 or e-mail us for sales advice using
sales@parkcameras.com



Phone one of our knowledgeable sales
 advisors Monday - Saturday (8:45am - 5:45pm)
 or Sunday (10:30am - 4:30pm)

01444 23 70 60

Panasonic LUMIX GX1

The LUMIX GX1, lets you take your photography to the next level in an interchangeable lens camera small enough to fit in your jacket pocket. With a chic style, exceptional image quality and intuitive features that help you get the perfect shot every time, the GX1 is designed to be your companion for all of life's precious moments.

- 16.0 Megapixels
- 1920 x 1080 Full-HD High Quality Video Recording
- Advanced AF System
- Easy Manual Control
- Stylish Classic Design



NEW!

Limited numbers now in stock!
 See website for latest information.

Panasonic DMC-GF2



- 12.1 Megapixels
- Intuitive Touch-Screen Operation
- 1920 x 1080 Full HD Movie
- 3.0" LCD Screen
- 3D Shooting Compatibility

GF2 Black

£299.00

Add a SanDisk 8GB Ultra SDHC Card for only £12.99!

Lumix DMC-TZ18

Compact 14.1 Megapixel camera 24mm Wide-angle 16x Optical Zoom

SRP £289.99

Only

£199.99

TZ18 + Panasonic 4GB SD Card

Only £214.98*

Panasonic DMC-GF3



Up to
£75
 Cashback*

- 13.06 Megapixels
- Small & Lightweight body
- 1920 x 1080 Full HD Movie
- 3.0" LCD Screen
- Advanced IA (Intelligent Auto) mode

GF3 + 14-42mm

£379.95

GF3 + 14mm

£359.99

Panasonic DMC-G3



Up to
£65
 Cashback*

- 16.0 Megapixels
- Small & Lightweight body
- 1920 x 1080 Full HD Movie
- 3.0" LCD Touch-Screen
- IA Plus for Easy Manual Adjustment

G3 + 14-42mm

£469.95

G3 Twin Lens Kit

£699.95

Panasonic DMC-GH2



Up to
£40
 Cashback*

- 16.05 Megapixels
- 5fps - Up to 40fps in M-P Mode
- 1920 x 1080 50i Full-HD Movies
- 3.0" LCD Touch-Screen
- 3D Shooting Compatible

GH2 + 14-42mm

£699.99

GH2 + 14-140mm

£1,029.99

Panasonic MICRO FOUR THIRDS LENSES

14mm f/2.5 Wide Angle Pancake	£260.00*
20mm f/1.7 Pancake ASPH	£274.99*
45mm f/2.8 Macro Leica DG	£569.00*
7-14mm f/4.0 Asp Lumix G	£999.99*
14-140mm Lumix G Vario	£649.99*
14-140mm Lumix G (Unboxed)	£599.99
45-200mm f/4.0-5.6 O.I.S.	£242.99*

SONY
 make.believe

There is a full range of Sony Digital SLR cameras, lenses and accessories to help every photographer realise their personal creative vision

SONY Alpha a65



- 24.3 Effective Megapixels
- Translucent Mirror Technology
- High Speed Capture (10fps)
- Full HD Movie
- Ultra-fast shutter lag

A65 Body Only

£729.00

A65 + 18-55mm

£829.00

A65 + 18-55mm

PARK Cameras



Visit our state of the art
showroom in West Sussex, less
than 15 miles from Brighton
York Road, Victoria Business Park,
Burgess Hill, West Sussex, RH15 9TT

SIGMA

FIXED FOCAL LENGTH LENSES

4.5mm f/2.8 EX DC HSM (Fisheye)	£586.00
8mm f/3.5 EX DG (Fisheye)	£619.99
10mm f/2.8 EX DC HSM (Fisheye)	£489.00
15mm f/2.8 EX DG (Fisheye)	£499.99
20mm f/1.8 EX DG	£539.99
24mm f/1.8 EX DG	£449.99
28mm f/1.8 EX DG	£369.99
30mm f/1.4 EX DC HSM	£379.00
50mm f/1.4 EX DG HSM	£379.00
50mm f/2.8 EX DG Macro	£269.00
70mm f/2.8 EX DG Macro	£369.00
85mm f/1.4 EX DG HSM	£759.00
105mm f/2.8 EX DG OS HSM	£699.00
150mm f/2.8 EX DG OS HSM	£849.99
300mm f/2.8 APO EX DG HSM	£2,239.00
500mm f/4.5 APO EX DG HSM	£3,849.99
800mm f/5.6 APO EX DG HSM	£4,349.99

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four Thirds fits. See below to find a lens for you - at LOW PARK CAMERAS PRICES!!

WIDE ZOOM LENSES

8-16mm f/4-5.6 DC HSM	£549.00
10-20mm f/4-5.6 EX DC HSM	£429.00
10-20mm f/3.5 EX DC HSM	£499.00
12-24mm f/4.5-5.6 DG HSM II	£679.00
17-50mm f/2.8 EX DC OS HSM	£549.99
17-70mm f/2.8-4 DC Macro OS	£339.99

STANDARD ZOOM LENSES

18-50mm f/2.8-4.5 DC OS HSM	£179.99
18-125mm f/3.8-5.6 DC OS HSM	£253.99
18-200mm f/3.5-6.3 DC	from £169.99
18-200mm f/3.5-6.3 DC OS HSM	£249.99
18-200mm f/3.5-6.3 DC OS HSM II	£499.99
18-250mm f/3.5-6.3 DC OS HSM	£399.00
24-70mm f/2.8 EX DG HSM	£639.00

TELEPHOTO ZOOM LENSES

50-150mm f/2.8 APO EX DC HSM II	£559.99
50-200mm f/4-5.6 DC OS HSM	£179.99



Why not take a visit to our
showroom in West Sussex,
bring your own DSLR, and
test out a Sigma lens!

SIGMA DP2x



- SLR-sized image sensor
- Full-colour image sensor
- TRUE II image processing engine
- 24.2mm f/2.8 lens
- RAW format recording

SRP £619.99

In stock at only £399.99! See website for full details and further bundle offers with accessories

SIGMA SD1



- Magnesium Alloy Body
- 46 Megapixels
- TRUE II image processing engine
- Weather & Dust Resistant
- ISO 100-6,400

SRP £6,199.99

In stock at only £5,199.99! See website for full details and further bundle offers with accessories



Sigma EF-610 DG ST

Fully automatic flash photography for easy operation with a Guide Number of 53

Our Price £129.99



Sigma EF-610 DG Super

Advanced features and high performance for the latest digital and 35mm film SLRs

Our Price £199.99



Sigma EM-140 DG Macro

Multifunctional, dual tubed, macro flash designed for the latest digital SLR cameras

Our Price £319.99



Tokina	Kenko
AT-X 35mm f/2.8 Macro	£394.99
AT-X 100mm f/2.8 Macro	£374.99
AT-X 10-17mm f/3.5-4.5 DX	£509.99
AT-X 11-16mm f/2.8 Pro	£544.99
AT-X 12-24mm f/4 II	£549.99
AT-X 16-28mm f/2.8 FX	£794.99
AT-X 15.5-135mm f/3.5-5.6	£449.99
T-X Pro 50-135mm f/2.8	£599.99
AT-X 80-400mm f/4.5-5.6 D	£599.99
See our website for money saving offers with filters	

TAMRON	HOYA
Authorised Tamron Super Stockist	
60mm f/2 DI II LD (IF) Macro	£354.99
90mm f/2.8 DI Macro 1:1	£348.99
180mm f/3.5 DI LD (IF) Macro	£698.00
10-24mm f/3.5-4.5 DI II LD	£368.99
17-50mm f/2.8 XR DI II LD	£289.00
17-50mm f/2.8 VC XR DI II LD	£344.99
18-200mm f/3.5-6.3 XR DI II	£169.00
18-270mm f/3.5-6.3 DI II VC	£498.00
28-75mm f/2.8 XR DI LD (IF)	£357.99
52mm UV(C) Digital HMC	£15.99
52mm Circular Polarizing	£54.99
52mm SHMC Pro 1-D UV	£38.99
52mm HD Digital UV (O)	£44.49
52mm HD Digital Circular Pol.	£98.99
55mm UV(C) Digital HMC	£17.49
55mm SHMC Pro 1-D UV	£41.49
55mm SHMC Pro 1-D Circ. P	£49.99
55mm HD Digital UV (O)	£48.00
55mm HD Digital Circular Pol.	£99.99
58mm UV(C) Digital HMC	£19.49
58mm SHMC Pro 1-D UV	£44.49
58mm SHMC Pro 1-D Circ. P	£49.99
58mm HD Digital UV (O)	£39.99
58mm HD Digital PL-CIR	£100.99
62mm UV(C) Digital HMC	£19.99

All filters at special prices. Please quote this advert when ordering.

Can't see what you are after???

See our website for thousands more products

USED EQUIPMENT AT PARK Cameras

Updated Daily

Leica X1 Steel Gray



Our Price
£949.00

+ 18-55mm
Our Price
£309.00

We now stock the slim and light Android Internet Tablets from Archos!
Please visit our website to see the range.

marumi	Nissin
Flashguns	
DRF14C Ring Flash - Canon	£119.95
DRF14N Ring Flash - Nikon	£119.95
DRF14N Ring Flash - Sony	£119.95
Di28 (Canon / Nikon)	£39.99
Di466 (Canon / Nikon)	£81.99
Di46 (Four Thirds - White)	£81.99
Di46 (Four Thirds - Black)	£81.99
Di622 Mk II (Canon / Nikon)	£129.99
Di622 Mk II (Sony)	£129.99
Di866 Mk II (Canon / Nikon)	£229.99
Di866 Mk II (Sony)	£229.99
SC-01 Universal Shoe Cord	£44.99
Nissin Di622 Mark II	£129.99
NEW!! Nissin Di866 Mark II	£229.99
• For use with Sony	
• GN60 (ISO 100, 105mm)	
• Manual Power Ratio of 8 levels	

£129.99
£229.99
• For use with Sony
• GN60 (ISO 100, 105mm)
• Manual Power Ratio of 8 levels

See www.ParkCameras.com for Student Editions

BOWENS
Kenro
pro line
elinchrom

Please visit our website or showroom & studio facility to see the very latest studio lighting equipment!
Learn how to get the best from your gear with our School of Photography Courses available through 2011!

Nikon D5000 Body Only	£319.99
Nikon 24-120mm f/3.5-5.6	£449.00
Nikon 55-200mm DX	£110.00
Nikon 18-105mm VR	£115.00
Canon EF 70-300mm DO IS	£720.00
Sigma 50-500mm (Canon)	£399.00
Sigma 17-35mm (Canon)	£150.00
Leica D-Lux 4	£339.00

Revitalise your photographic kit by part exchanging your old equipment against the very latest photographic technology.

Part Exchange Welcome!!

Revitalise your photographic kit by part exchanging your old equipment against the very latest photographic technology.

See website for details

Visit our website for a whole range of bags designed to fit a variety of gear



Visit our website - updated daily
www.ParkCameras.com/AP
or e-mail us for sales advice using
sales@parkcameras.com



Phone one of our knowledgeable sales
advisors Monday - Saturday (8:45am - 5:45pm)
or Sunday (10:30am - 4:30pm)

01444 23 70 60

Lowepro

SAVE £24
off SRP



Versapack 200AW Rucksack

A modern daypack offering equal space for your camera gear & personal items.

Our Price from £54.95

SRP £78.95

RUCKSACKS

Pro Roller X 100

£209.95

Pro Roller X 200

£299.95

Pro Roller X 300

£349.95

Pro Runner 200 AW

£34.95

Pro Runner 300 AW

£69.95

Pro Runner 350 AW

£99.95

Pro Runner 450 AW

£109.95

Pro Runner X350 AW

£178.95

Pro Runner X450 AW

£209.95

Versapack 200 AW

from £54.95

Pro Trekker 300 AW

£223.95

Pro Trekker 400 AW

£238.95

Pro Trekker 600 AW

£249.95

Vertex 100 AW

£98.95

Vertex 200 AW

£169.00

Vertex 300 AW

£189.99

Flipside 200

from £58.95

Flipside 300

from £49.99

SLING PACK PACKS

Slingshot 102 AW

£58.95

Slingshot 202 AW

£45.00

Slingshot 302 AW

£69.95

Classified Sling 180 AW

£99.95

Fastpack 100

£33.95

Fastpack 200

£65.00

Fastpack 250

£49.95

Fastpack 350

£85.00

COMPACT CASES

Apex 5 AW Black / Blue (9)

£16.00

Apex 10 AW

£17.00

Apex 20 AW

£18.00

Apex 30 AW

£19.00

Apex 60 AW

£21.00

Apex 100 AW

£24.00

Apex 110 AW

£26.00

Apex 120 AW

£31.00

Apex 140 AW

£31.95

SHOULDER BAGS

Impulse 110

£29.95

Impulse 130

£34.95

Magnum 200

£119.95

Magnum 400 Black

£148.95

Magnum 650 Black

£188.95

Stealth Reporter D100 AW

£41.94

Stealth Reporter D200 AW

£95.00

Stealth Reporter D300 AW

£64.95

Stealth Reporter D400 AW

£129.00

Stealth Reporter D550 AW

£139.00

Stealth Reporter D650 AW

£114.95

Nova 140 AW

£28.95

Nova 160 AW

£33.95

Nova 170 AW

£38.95

Nova 180 AW

£42.95

Nova 190 AW

£39.95

Classified 140AW

£71.95

Classified 160AW

£88.95

Classified 200AW

£108.95

Classified 250AW

£99.95

TOPLOADING BAGS

Toploader Zoom 45 AW

£23.95

Toploader Zoom 50 AW Blue

£29.95

Toploader Zoom 55 AW

£32.95

Lowepro

In stock!

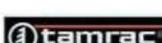
Park Cameras now have the new **S&F Modular Carrying System** in stock!
See us in-store or on-line to see the range.



Can't see the bag you are after? Not sure if it fits your camera gear?

Visit us on-line or in-store for full details.

With cameras often being seen as the star of the show, the importance of a good, high quality bag to house your expensive photographic kit is one decision that shouldn't be overlooked. From small, pocketable pouches to hard-wearing, multi-product rucksacks across brands such as Lowepro, Kata, Crumpler and Tamrac, time taken in selecting the right bag for you is time well spent.



No One Carries It Off Better

**SAVE £51
off SRP**



Tamrac Adventure 74

Our Price £69.99

SRP £111.00

COMPACT CASES

5415 Explorer 15 - Black

£3.99

3814 Neo Sleeves

from £12.96

3817 Neo Digital 17

£14.29

TOPLOADING BAGS

3320 Aero Zoom 20

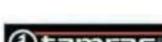
£17.99

3325 Aero Zoom 25

from £19.99

5513 Adventure Zoom 3

£25.52



No One Carries It Off Better

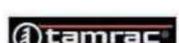
**SAVE £93
off SRP**



Tamrac Expedition 7x

Our Price £149.00

SRP £265.00



No One Carries It Off Better

**SAVE £73
off SRP**



Tamrac Expedition 3

Our Price £33.69

SRP £67.39

SHOULDER BAGS

5534 Adventure Messenger 4

£34.99

5564 Explorer 400

from £34.99

RUCKSACKS

5546 Adventure 6

£50.99

3385 Aero 85

£79.99

5550 Adventure 10

£124.99

5587 Expedition 7x

£149.00

5588 Expedition 8x

£174.99



Tamrac Velocity 7x

Our Price £39.99

SRP £70.99

Manfrotto
Imagine More

**NEW!
& NOW IN STOCK!!**

The Manfrotto Bag category is more than a wide range of products: it's a real system of photo carrying solutions designed to meet your stylish as well as photographic needs.

Lino Pro V Backpack

The Pro V Backpack is the supreme carrying solution for your camera gear, laptop, tripod and accessories.

Our Price £379.95

Stile Solo II - Holster

The Solo II holster provides quick convenient access to your camera gear in style.

Our Price £24.00

Lino Pro V Messenger

The Pro V messenger is an elite bag designed to carry and support your camera gear, laptop, tripod and personal accessories.

Our Price £269.95

Stile Agile V - Sling Bag

The Agile V Sling is the perfect bag for on-the-go shooters. Designed to always get you to the perfect shot with your gear.

Our Price £79.00

Introduction into Adobe Lightroom 3.4 - 12/01/12 - £99.99

Learn how to quickly import, process, manage, and showcase your images. Please visit www.ParkCameras.com/Training for details.



wex

photographic warehouse express

Voted Best Online Retailer 2002-2011
and Best Specialist Retailer 2010-2011

PROFESSIONAL
Dealer



NEW!

Nikon 1: V1 From £729

V1: White or Black
NEW! V1 + 10-30mm
NEW! V1 + 10mm
NEW! V1 + 10-30mm + 30-110mm
J1: White, Red, Silver or Black
NEW! J1 + 10-30mm
NEW! J1 + 10mm
NEW! J1 + 10-30mm + 30-110mm

Nikon
D3100



**SAVE UP TO
£100
ON RRP**

D3100 Body £399.99

D3100 + 18-55mm f3.5-5.6 G AF-S DX VR
RRP £579.99 £479.99
D3100 + 18-55mm f3.5-5.6 G AF-S DX VR +
55-200mm f4-5.6 G AF-S DX IF-ED VR
£663.89

CUSTOMER REVIEW: D3100 + 18-55mm VR
★★★★★ 'A superb, entry level DSLR'
Bullwinkle - Essex

Nikon
D90



D90 From £699

D90 Body RRP £699
D90 + 18-105mm f3.5-5.6 G AF-S DX VR £899

CUSTOMER REVIEW: D90 + 18-105mm VR
★★★★★ 'Most fun I have had with a camera in years'
Crispating - Essex

Nikon
D5100



D5100 From £539

D5100 Body RRP £669.99 £539
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £779.99 £679.99
D5100 + 18-55mm + 55-200mm £866.98

**SAVE UP TO
£100
ON RRP**

Nikon
D7000



**SAVE UP TO
£150
ON RRP**

D7000 From £949

D7000 Body RRP £1099.99 £949
D7000 + 18-105mm f3.5-5.6 G AF-S ED DX VR RRP £1299.99 £1199

D7000 RECOMMENDED ACCESSORY:
Nikon MB-D11 Battery Grip £249

CUSTOMER REVIEW: D7000 + 18-105mm VR
★★★★★ 'Amazing results with high ISO's'
Jeffs - West Sussex

Nikon
D300s



**SAVE
£404
ON RRP**

D300s From £1095

D300s Body RRP £1499.99 £1095
Nikon Capture NX2 £132.99

CUSTOMER REVIEW: D300s + 18-55mm VR
★★★★★ 'The perfect combo for a Pro-sumo'
Robin - Bristol

Nikon
D700



**SAVE
£468
ON RRP**

D700 From £1779

D700 Body RRP £2247.99 £1779
Nikon Camera Control Pro 2 Remotely control most functions of Nikon DSLRs from a computer via USB or Wireless Transmitter £136.99

CUSTOMER REVIEW: D700 Body
★★★★★ 'Terrific Full-Frame DSLR'
RichardD300 - North Wales

Nikon
D3s



**SAVE
£651
ON RRP**

D3s Body

£3548

D3s Body RRP £4199 £3548
D3x Body £5049

CUSTOMER REVIEW: D3s Body
★★★★★ 'Superb Pro-Camera'
WorcesterWeddings - Worcester

CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets'
Peterthegreat - Kent

SONY

14.2 megapixels
7.0 fps
1080i movie mode

NEX-5N

From £498.99

NEX-5N Body (Black) £448.99 Inc Cashback*
NEX-5N + 18-55mm (Silver or Black) £489 Inc Cashback*
NEX-5N + 16mm + 18-55mm (Silver or Black) £549 Inc Cashback*

E50 Sony Cashback ends 18.01.12

12.3 megapixels
5.5 fps
1080p movie mode

NEX-7

From £998

NEW! NEX-7 Body (Black) £998
NEW! NEX-7 + 18-55mm (Black) £1128

NEX-5N Silver or Black

£50 CASHBACK*

NEX-C3 Silver or Black

5.5 fps
£30 CASHBACK*

NEX-C3 From £419

NEX-C3 + 18-55mm £389 Inc Cashback*

£419

NEX-C3 + 16mm + 18-55mm £469 Inc Cashback*

£499

E30 Sony Cashback ends 24.12.11

12.3 megapixels
3.0 fps
1080p movie mode

E-5

12.3 megapixels
5.0 fps
720p movie mode

A35

16.2 megapixels
7.0 fps
£30 CASHBACK*

A35 DSLT From £379

A35 Body £349 Inc C/back* £379

A35 + 18-55mm £414 Inc C/back* £444

E30 Sony Cashback ends 24.12.11

16.2 megapixels
7.0 fps
1080p movie mode

A900

full frame CMOS sensor
£2189.99

14.1 megapixels
3.0 fps

Panasonic
G3

up to £40 CASHBACK*
16.0 megapixels

GH2 £40 CASHBACK*

12.1 megapixels

G3 From £429.90

G3 Body (Black) £429.90

£40 Panasonic Cashback on:

G3 + 14-42mm £439.99 Inc C/back* £479.99

£479.99

GH2 + 14-42mm £679 Inc C/back* £719

£719

GH2 + 14-140mm £1009 Inc C/back* £1049

£1049

E40 Panasonic Cashback ends 31.12.11

GF2



£40 CASHBACK*

12.1 megapixels

G3 From £429.90

G3 Body (Black) £429.90

£40 Panasonic Cashback on:

G3 + 14-42mm £439.99 Inc C/back* £479.99

£479.99

GH2 + 14-42mm £679 Inc C/back* £719

£719

GH2 + 14-140mm £1009 Inc C/back* £1049

£1049

E40 Panasonic Cashback ends 31.12.11

OLYMPUS

E-PM1 Silver, Black, Brown, Silver-Rose, Purple or White

12.3 megapixels
5.5 fps
1080p movie mode

E-P3 Body

£619

E50 Cashback on:

E-PM1 + 14-42mm II £389

£339 Inc Cashback*

E-PM1 + 14-42mm II + 40-150mm £539

£489 Inc Cashback*

EP-3 White, Silver or Black

12.3 megapixels

3.0 fps

1080p movie mode

E-5 Body

£1338

OLYMPUS LENSES:

Olympus 35mm f3.5 Macro (Digital Four Thirds) £209.99

Olympus 40-150mm f4-5.6 ED (Micro Four Thirds) £245.99

Olympus 14-150mm f4.0-5.6 ED (Micro Four Thirds) £499.99

Olympus 75-300mm f4.8-6.7 (Micro Four Thirds) £659

SIGMA

SD15

14.1 megapixels
3.0 fps

SD15 Body £584.99

SD15 RECOMMENDED ACCESSORIES:

Sigma CR21 Cable Release £24.99

Sigma RS31 Remote Control £24.99

SanDisk 8GB Extreme Pro 45MB/S SDHC Card £44

Sigma PG-21 Power Grip £169.99

Sigma EF 60 DG Super £209.99

NEW! SD1 Body

£5499

PENTAX

K-5

16.3 megapixels
7.0 fps
1080p movie mode

K-5 Body £729

E90 Pentax Cashback on:

K-5 + 18-55mm £689 Inc Cashback* £779

£779

K-5 + 18-55mm + 50-200mm £828 Inc Cashback* £918

£918

K-5 + 18-135mm £1019 Inc Cashback* £1109

£1109

E90 Pentax Cashback ends 31.12.11

K-r White, Red or Black

12.4 megapixels

6.0 fps

720p movie mode

K-r From £395

K-r + 18-55mm f3.5-5.6 AL WR RRP £599.99 £395

K-r RECOMMENDED ACCESSORIES:

Pentax AF 360 FGZ Flashgun £249.99

Pentax DA 55-300mm Lens £274.99

Pentax K-Bag Shoulder Bag £34.99

£50 Olympus Cashback ends 15.01.12

01603 208761
advice line: 01603 208302
call us Mon-Fri 8am-7pm
or visit our website at www.wex.co.uk


EOS 1100D

EOS 600D

18.0 megapixels
3.7 fps
1080p movie mode

£50 CASHBACK*

12.2 megapixels
3.0 fps
720p movie mode

SAVE UP TO £120 ON RRP

1100D Body RRP £419 **£298.99**

1100D + 18-55mm f3.5-5.6 IS II RRP £499 **£395**

600D Body **£485 Inc Cashback***
600D + 18-55mm f3.5-5.6 IS II **£549 Inc Cashback***
600D + 18-135mm f3.5-5.6 IS **£719 Inc Cashback***
600D + 18-55mm f3.5-5.6 IS II + 55-250mm f4.0-5.6 IS II **£799 Inc Cashback***

1100D Body £298.99 | 600D Body £535

CUSTOMER REVIEW: 1100D + 18-55mm II
★★★★★ 'Great for a novice looking to improve'
Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS
★★★★★ 'An excellent product'
Wheelyjon - Suffolk


Canon EOS 550D

18.0 megapixels
3.7 fps
1080p movie mode

£40 CASHBACK*

AS SEEN ON TV

550D Body **£439 Inc Cashback***
550D + 18-55mm f3.5-5.6 IS **£539.95 Inc Cashback***
550D + 18-135mm f3.5-5.6 IS **£675 Inc Cashback***
550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS II **£719 Inc Cashback***

550D Body £479

CUSTOMER REVIEW: 550D + 18-55mm IS
★★★★★ 'Amazing video image'
Rob - Norwich


Canon EOS 60D

18.0 megapixels
5.3 fps
1080p movie mode

SAVE UP TO £402 ON RRP

60D Body **From £769**

60D Body RRP £1049.99 **£769**
60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 **£841**
60D + 18-135mm f3.5-5.6 IS RRP £1299.99 **£965**
60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 **£999**
60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1547.95**

CUSTOMER REVIEW: 60D Body
★★★★★ 'Wow, an amazing camera'
Adrian - UK

CUSTOMER REVIEW: 60D Body
★★★★★ 'Stunning camera'
Zung - South Wales

Canon EOS 7D


SAVE UP TO £804 ON RRP

7D Body £1149

7D + 18-135mm f3.5-5.6 IS RRP £1999.99 **£1394**
7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 **£1595**
7D + 70-300mm L IS USM RRP £2899.99 **£2269**

CUSTOMER REVIEW: 7D + 18-85mm
★★★★★ 'Probably the best APS-C DSLR around'
Shuglie - Scotland

Canon EOS 5D Mark II


• Live View Mode • 9 point AF with 6 extra hidden AF points
• 3" LCD Screen • ISO 6400 (exp. to 25,600)

SAVE UP TO £924 ON RRP

5D Mark II Body RRP £2299.99 ONLY £1544

CUSTOMER PRODUCT REVIEWS There are currently over 6000 product reviews on our site - visit us today to read what our customers think of the products we sell!

CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM
★★★★★ 'Awesome IQ and ISO Performance'
JDatBollington - Cheshire

1D Mark IV


1D X


NEW!
SAVE £1300 ON RRP

1D Mk IV Body £3499.99
1D Mark IV Body RRP £4799.99
NEW! 1D X Body Pre-Order Now! £5299

CUSTOMER REVIEW: 1D Mark IV Body
★★★★★ 'Stunning camera'
Zung - South Wales

Memory Cards


NEW! SanDisk Extreme Pro: 600x SDXC
16GB £109
32GB £179
64GB £299

SanDisk Extreme: 400x UDMA C/Flash
8GB £49
16GB £79

32GB £179
SanDisk Extreme Pro: 600x UDMA C/Flash
16GB £149
32GB £234.99
64GB £489

SanDisk ImageMate Multi-Card Reader 12-in-1 USB 3.0 White £39.95

Lexar


Lexar Professional: 133x SDHC
8GB £34.99
16GB £54.99
32GB £99.99

400x UDMA C/Flash
8GB £49
16GB £79
32GB £139

Lexar Professional: 600x UDMA C/Flash
8GB £69
16GB £139
32GB £239

NEW! Lexar Pro Reader
A Dual-Slot USB 3.0 Reader with a USB interface speed file transfer up to 500MB/s. (Backwards compatible). £38

SanDisk Eye-Fi SDHC Memory Cards:
Automatically upload photos and videos to your computer and to your favourite website - wirelessly!
SD Card with Adapter
NEW! 4GB £42
NEW! 8GB £60

Latest CASHBACKS*
Scan this code via a Reader App on your smart phone

Or visit <http://bit.ly/kBRRQ>

Flashguns & Macroflash

Canon Speedlites:

580EX II £364.99
320EX £199
270EX II £159
MR-14EX £459

Macrolites:

MT-24EX £749

Nikon Speedlights:

SB400 £124.99
SB700 £249
SB900 £324.95

Kits:

R1 £417.99
R1C1 £599.99

SONY Flashguns:

HVL-F58AM £389.99
HVL-F43AM £241.99

OLYMPUS Flashguns:

FL50R £459.99
FL36R £209.99

Metz Flashguns:

AF 540FGZ £349.99
AF 360FGZ £249.99

mercuri Ringflash:

DRF14 £119

Flashguns:

24 AF-1 £54.95
44 AF-1 £129
50 AF-1 £180
58 AF-2 £285

Macro flash:

15 MS-1 £295.99

SIGMA Flashguns:

EF 610 DG ST £129.99
EF 610 DG Super £209.99

Nissin Flashguns:

EM-140 DG Macro Flash From £299.99
Di466 £81.99
Di622 II £119.99
Di866 £199

SUNPAK Flashguns:

PZ42X From £99.99
PF30X £81.99

Ringflash:

16R Pro £337.99

STOFEN

Choose from three colours:
White: Diffused bare-bulb effect
Green: Ideal for fluorescent tube lit shots
Gold: warming skin tones and for overall warming of the shot
Omni-Bounce From £17.99

PESCO

westcott

Rogue

Lumina

Flash Diffusers:

Softbox £30.99
Softbox III £43.99
Pop Up £13.99

HOME PHOTO

INTERFIT

Lastolite

Flash Diffusers:

Traveller8 Softbox £54
PortAbox From £22.99
Folding Softbox From £61.99

Off Camera flash Cord:
From £30.99

TriFlash Kit:
From £94.99

Tilthead:
£17.99

Terms and Conditions

All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery* available on orders over £150 (based on a 4 day delivery service). For Next Working Day Delivery our charges are: £4.99* for orders over £100, £3.99* for orders under £100. Saturday deliveries are charged at a flat rate of £7.50. *Deliveries to some European countries, Northern Ireland, the Isle of Man and the Channel Isles are subject to extra charges. E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods. ©Warehouse Express 2011.

***CASHBACKS** Are redeemed via product registration with the manufacturer. Please refer to our website for details.

Wex showroom - visit us today

- Touch, Try and Buy latest Cameras & Accessories
- Over 13,000 products to choose from
- Award winning specialists!
- Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm.
- Unit B, Frenbury Estate, Norwich, NR6 5DP.



wex

photographic warehouse express

Voted Best Online Retailer 2002-2011
and Best Specialist Retailer 2010-2011

Digital SLR Lenses

Canon



50mm f1.8 II
RRP £129.99
£89

Canon



EF 8-15mm
f4.0 L USM
Fisheye
£1149

Canon



EF 70-300mm
f4.0-5.6 L
IS USM
£1149

Canon



EF 300mm
f2.8 L IS
USM II
£5574

Nikon



85mm
f1.4 G
AF-S
£1264.99

Nikon



24-120mm
f4 G ED
AF-S VR
£838.99

Nikon



28-300mm
f3.5-5.6 G ED
AF-S VR
£694.99

Nikon



55-300mm
f4.5-5.6 G
AF-S DX VR
£268.99

Digital SLR Lenses

**SAVE
£40
on RRP**

50mm f1.8 II
RRP £129.99
£89

CANON LENSES

EF 24mm f1.4 L II USM	£1348.99
EF 24mm f2.8	£371.89
TS-E 24mm f3.5 L II	£1719.99
EF 28mm f1.8 USM	£388.99
EF 28mm f2.8 USM	£163.99
EF 35mm f1.4 L USM	£1158.99
EF 35mm f2.0	£217.99
TS-E 45mm f2.8	£1118.95
EF 50mm f1.2 L USM	£1268
EF 50mm f1.4 USM	£298.95
EF 50mm f1.8 II	£89
EF-S 60mm f2.8 USM Macro	£354.99
MP-E 65mm f2.8 1-5x Macro	£844.99
EF 85mm f1.2 L II USM	£1743.95
EF 85mm f1.8 USM	£311.99
TS-E 90mm f2.8	£1144.95
EF 100mm f2.8 USM Macro	£429
EF 100mm f2.8 L IS USM Macro	£729
EF 135mm f2.0 L USM	£899.89
EF 180mm f3.5 L USM Macro	£1258.99
EF 200mm f2.8 L USM II	£599.99
EF 300mm f2.8 L IS USM II	£5574
EF 300mm f4.0 L IS USM	£1143.95
EF 400mm f2.8 L IS USM II	£8869.95
EF 400mm f5.6 L USM	£1089.99
EF 500mm f4.0 L USM II	£8489
EF 600mm f4.0 L USM II	£11099
EF 800mm f5.6 L USM	£9794
EF 8-15mm f4.0 L USM Fisheye	£1149
EF-S 10-22mm f3.5-4.5 USM	£659
EF-S 15-85mm f3.5-5.6 IS USM	£608.99
EF 16-35mm f2.8 L USM II	£1169
EF 17-40mm f4.0 L USM	£614
EF-S 17-55mm f2.8 L USM	£769
EF-S 17-85mm f4.0-5.6 IS USM	£358
EF-S 18-55mm f3.5-5.6 IS II	£148.99
EF-S 18-135mm f3.5-5.6 IS	£349.99
EF-S 18-200mm f3.5-5.6 IS	£409
EF 24-70mm f2.8 L USM	£989

NIKON LENSES

EF 24-105mm f4.0 L IS USM	£918.99
EF 28-135mm f3.5-5.6 IS USM	£378.99
EF 28-300mm f3.5-5.6 L IS USM	£2184.99
NEW! EF S 55-250mm f4.0-5.6 IS II	£209
EF 70-200mm f2.8 L USM	£999
EF 70-200mm f2.8 L IS USM II	£1819.99
EF 70-200mm f4.0 L USM	£519.99
EF 70-300mm f4.0-5.6 L IS USM	£412.99
EF 70-300mm f4.0-5.6 L IS USM III	£1149
EF 75-300mm f4.0-5.6 L IS USM III	£199.95
EF 100-400mm f4.5-5.6 L IS USM	£1239.95

SIGMA LENSES

300mm f2.8 G ED VR II AF-S	£4056.99
300mm f4.0 D AF-S IF ED	£977.89
400mm f2.8 G ED VR AF-S	£6647
500mm f4.0 D ED VR AF-S	£5867.89
600mm f4.0 D ED VR AF-S	£7072.99
10-24mm f3.5-4.5 G AF-S DX	£666.99
12-24mm f4.0 G ED AF-S IF DX	£808.89
14-24mm f2.8 G ED AF-S	£1316.99
16-35mm f4.0 G ED AF-S VR	£848.89
16-85mm f3.5-5.6 G ED AF-S DX VR	£448.99
17-55mm f2.8 G ED AF-S IF	£1064.89
18-35mm f3.5-4.5 G ED AF-III	£502.99
18-55mm f3.5-5.6 G ED AF-S DX II	£123.99
18-55mm f3.5-5.6 G AF-S DX VR	£146.50
18-105mm f3.5-5.6 G ED AF-S DX VR	£224.80
24-70mm f2.8 G ED AF-S	£1227.89
24-120mm f4.0 G ED AF-S VR	£838.99
28-70mm f2.8-4.0 D AF	£515.89
42-120mm f4.0 G ED AF-S VR	£304.89
45mm f2.8 D PC-E Macro	£694.99
45mm f2.8 D PC-E Micro	£1393.99
50mm f1.4 G AF-S	£298.99
50mm f1.4 D AF	£232.99
50mm f1.8 D AF	£107.99
50mm f1.8 G AF-S	£189.99
60mm f2.8 G AF-S ED Micro	£397.99
85mm f1.4 G AF-S	£1264.99
85mm f1.4 D AF	£897.89
85mm f1.8 D AF	£304.89
85mm f2.8 D PC-E Micros	£1357.99
85mm f3.5 G ED AF-S VR DX Micro	£414.99
105mm f2.8 G AF-S VR IF ED Micro	£612.99
135mm f2.0 D AF DC	£967.99
180mm f2.8 D AF IF-ED	£627.99
200mm f2.0 G ED AF-S VR IF	£3128.90
200mm f4.0 AF Micro	£1123.89

TAMRON LENSES

with 5 Year Warranty

60mm f2.0 DI II LD SP AF Macro	£354.99
180mm f3.5 DI SP AF Macro	£698
10-24mm f3.5-4.5 DI II LD SP AF IF	£368.99
17-50mm f2.8 XR DI II VC	£344.89
28-75mm f2.8 XR DI	£357.99

Up to £50 TAMRON CASHBACK* on selected lenses:
18-200mm f3.5-6.3 AF XR DI II
£149 Inc £20 Cashback* £169

70-300mm f4.5-5.6 SP DI VC USD
£309.99 Inc £30 Cashback* £339.99

18-270mm f3.5-6.3 DI II VC PZD
£448 Inc £50 Cashback* £498

Tamron Cashback* ends 15.01.12

Digital Compact Cameras

Digital Compact Batteries, Cases and Accessories are available on our website

**WIN YOUR
MONEY BACK!**

Order and take delivery of one of these NEW! Canon Compacts from us and be entered into a prize draw to WIN your money back – there are FIVE chances to win.

T&C's apply – see website for details. Offer closes 31.12.11. Offer applicable to Canon PowerShot S100 & SX40 HS Only.

Canon



NEW! PowerShot S100
£439

Canon



NEW! PowerShot SX40 HS
£429

Canon



PowerShot G12 RRP £539
£399

Powershot S95 Black

RRP £399

IXUS 230 HS Pink, Purple, Green, Blue, Silver or Black

£199

IXUS 310 HS Silver, Brown, Pink or Gold

£229

IXUS 1000 HS Silver, Brown or Pink

£249.95

IXUS 1100 HS Red, Silver or Black

£329.95

Up to £30 CANON CASHBACK* on:

PowerShot SX150 IS Red, Silver or Black

£169

PowerShot SX220 HS Purple or Grey

£169.95 Inc £30 Cashback*

IXUS 115 HS Silver, Blue, Grey or Pink

£199

IXUS 220 HS Red, Silver or Black

£129

£129 Inc £20 Cashback*

£149

Pentax Optio WG-1 Purple or Black

£199

Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

Pentax Optio WG-1 GPS Grey, Orange or Green

£219

<p

01603 208761
 advice line: 01603 208302
call us Mon-Fri 8am-7pm
 or visit our website at www.wex.co.uk



**SAVE
£160
ON RRP**

Nikon Coolpix P7000
Only £269
+ **FREE** Case worth £24.99
Save £160 RRP £429.99



**FREE
UV
FILTER**

Sigma 10-20mm f4.0-5.6
Lens. Only £399
+ **FREE** Sigma UV Filter
worth £49.99



**FREE
4GB Card
& Case**

Fujifilm Finepix JX370
Only £74.99
+ **FREE** 4GB Card &
Case worth £24.90



**£50
Cashback***

Canon EOS 600D
DSLR. From £535
+ **FREE** Bag worth £69.99
+ **£50 Cashback***

Christmas WOW Deals

HURRY Once they're gone, they're gone!



**SAVE
£15**

Metz 36 AF-5 Flashgun
Only £69.99
Save £15 was £84.99



**SAVE
£22
ON RRP**

USB 2.0
Lacie 500GB Rikiki Hard
Drive. Only £55
Save £22 RRP £77



**3
for
£10**

Ilford A4 Glossy Paper
(20s). Only £10
Save £5



**SAVE
£20**

Lowepro Fastpack
350 Black. Only £49
Save £20 was £69



**FREE
Nik
Viveza 2**

ColorMunki Photo
Only £295
+ **FREE** Nik Viveza 2
Software worth £87



**FREE
Paper &
3 Year
Warranty**

A3+ Pro Printer
Epson Photo R3000
Only £559
+ **FREE** 3 Year Warranty
+ **FREE** Paper worth £67+



**SAVE
£16**

Sky-Watcher
Skyhawk 114
Telescope. Only £99
Save £16 was £115



**SAVE
£10**

Nikon 9x25 Travelite
V CF Binoculars
Only £59
Save £10 was £69

All prices incl. VAT at 20%. Prices correct at time of going to press. **FREE Delivery**** available on orders over £150 (based on a 4 day delivery service). For Next Working Day Delivery our charges are: £4.99** for orders over £100, £3.99** for orders under £100. Saturday deliveries are charged at a flat rate of £7.50**. (**Deliveries to some European countries, N.Ireland, remote areas of Scotland & Ch. Isles are subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. ©Warehouse Express 2011. *Cashbacks are redeemed via product registration with the manufacturer. Canon 600D Cashback ends 25.01.12. See website for details.

Mifsuds
.COM
FAMILY RUN SINCE 1954



Mail Order : **01803 852400**
Email - info@mifsuds.com
www.mifsuds.com

27-29, Bolton Street, Brixham, Devon, TQ5 9BZ.

PHONE LINES OPEN

MON-FRI 8am - 7pm,
SAT 9am - 5pm,
SUN 10am - 1pm.
SHOP OPEN
MON-SAT 9am - 5pm,
SUN 10am - 1pm.

U.K.
Stock
ONLY

Canon MIFSUDS ARE CANON PROFESSIONAL STOCKISTS

EOS DSLRS + KITS

1D X body - pre-order now	£5299
1D MK IV body	£3499
5D MKII body	£1639
5D MKII + 24-70	£2569
5D MKII + 24-105 IS	£2399
7D body	£1189
7D + 15-85 IS	£1697
60D body	£777
60D + 18-55 IS	£876
60D + 18-135 IS	£1047
600D body	£549
600D + 18-55 IS	£637
600D + 18-135 IS	£797
550D body	£499
550D + 18-55 IS	£579
1100D body	£339
1100D + 18-55 IS	£399
COMPACT	
G12	£409

EF-S NON FULL FRAME LENSES

10-22 F3.5/4.5 USM	£637
15-85 F3.5/5.6 IS U no box	£547
50 F1.8 II	£95
50 F2.8 Macro	£249
70-200 F2.8 IS U LII	£1775
70-200 F2.8 non IS L USM	£989
70-200 F4 L IS USM	£969
70-200 F4 L USM	£537
70-300 F4/5.6 L IS U	£1097
70-300 F4/5.6 L IS USM	£419
85 F1.2 L USM	£1249
85 F1.2 U	£309
85 F1.8 USM	£95
100 F2.8 L IS U macro	£689
100 F2.8 Macro USM	£439
100-400 F4.5/5.6 L IS USM	£1297
135 F2.8 L USM	£869
180 F3.5 L USM Macro	£1297
200 F2.8 L L USM	£649
300 F2.8 LII USM	£5549
300 F2.8 L USM	£1137
400 F2.8 L II USM	£8880
400 F5.6 L USM	£1099
500 F4 IS LII USM	£8499

FLASH & ACCESSORIES

Angle finder C	£189
BG-E5 grip (last few)	£87
BG-E6 grip (5D MKII)	£187
BG-E7 grip (7D)	£129
BG-E8 grip (550D)	£115
BG-E9 grip (60D)	£139
LP-E4	£79
MR-14EX Ringlight	£469
MT-24EX	£789
270 EX II	£159
320EX	£229
430 EX II	£219
580 EX II	£397
CP-E4 compact battery pack	£149
Off camera shoe cord OC-E3	£44
LC5 wireless set	£369
STE2 Transmitter	£179
ET-1000N3	£69
RS-80N3	£35
TC-80N3	£119
Circular Polariser	£189

16-35mm f2.8 LII USM

£1129

17-55mm f2.8 IS USM EFS

£798

24mm f1.4 LII USM

£1299

70-200mm f2.8 LII IS USM

£1775

70-300mm f4.5/5.6 L IS U

£1097

100mm f2.8 IS L USM macro

£689

300 f2.8 LII IS USM

£5549

1.4x or 2x III converter each

£415

430EXII Flash

£219

**U.K.
Stock
ONLY**

Nikon MIFSUDS ARE NIKON PROFESSIONAL DEALERS

DIGITAL SLR + KITS

D3X body	£5049
D3S body	£3499
D700 body	£1769
D7000 body	£947
D7000 + 18-105 VR	£1097
D90 body	£589
D90 + 18-105 VR	£777
D5100 body	£577
D5100 + 18-55 VR	£677
D3100 body	£399
D3100 + 18-55 VR	£477
Nikon V1 + 10-30 + 30-110	£889
Nikon V1 + 10-30	£729
Nikon V1 + 10	£779
Nikon V1 + 10-30 + 30-110	£599
Nikon J1 + 10-30	£455
Nikon J1 + 10	£519
P7100 Compact	£399

DIGITAL ONLY LENSES

10.5 F2.8 DX	£519
10-24 F3.5/4.5 G AFS DX	£699
12-24 F4 DX 1 only	£769
16-85 F3.5/5.6 AFS VR DX	£499
17-55 F2.8 DX 1 only	£949
18-105 F3.5-5.6 ED VR no box	£199
18-200 F3.5/5.6 VR DX II	£639
31 F1.8 DX	£199
40 F2.8 AFS G DX	£239
55-300 F4.5/5.6 G VR DX	£299
85 F3.5 G VR DX	£439
LENSES	
14 F2.8 AF-D 1 only	£1149
14-24 F2.8 G ED AF-S	£1299
16 F2.8 AF-D Fisheye	£649
16-35 F4 AF-S VR	£869
18-35 F3.5/4.5 AFD 1 only	£399
20 F2.8 AF-D	£499
24 F1.4 AFS G	£1599
24 F2.8 AF-D	£357
24-70 F2.8 G ED AFS	£1215

FLASH & ACCESSORIES

24-85 F2.8/4 1 only	£399
24-120 F4 G ED VR	£859
28 F2.8 AFD	£249
28-300 F3.5/5.6 G ED VR	£737
35 F1.4 G	£1199
35 F2 AF-D	£279
50 F1.4 AF-S G	£339
50 F1.8 G	£179
50 F1.8 AF-D	£129
60 F2.8 AFS	£429
70-200 F2.8 VR II	£1599
70-300 F4.5/5.6 VR	£439
80-400 F4.5/5.6 VR AFD	£1249
85 F1.4 AFS G	£1229
85 F1.8 AF-D	£329
105 F2.8 VR macro	£627
105 F2.8 VR macro	£627
200 F2 G VR II 1 only	£4099
200-400 F4 VR	£4299
300 F2.8 G VR II	£3947
300 F4 AF-S	£966
400 F2.8 AFS VR 1 only	£6443
500 F4 AFS VR	£5897

12-24mm f4 DX

£769

14mm f2.8 AFD

£1149

17-35mm f2.8 AFS

£1379

85mm f1.4 AFS G

£1229

200mm f2 VR II

£4099

300mm f2.8 AFS G VR II

£3947

400mm f2.8 AFS VR

£6443

600mm f4 AFS VR

£6777

WT-4 for D3/D300

£449

We want your good quality cameras and lenses

WANTED

WE BUY FOR CASH

PART EXCHANGE OR COMMISSION SALE

Collection can be arranged.

contact us at info@mifsuds.com or ring 01803 852400

**U.K.
Stock
ONLY**

SIGMA

MIFSUDS ARE SIGMA PRO LENS STOCKISTS
3 YEAR WARRANTY ALL LENSES

PENTAX PKAF SPECIALS	
12-24 F4.5/5.6 EX DG	£549
24-70 F2.8 F4.5/5.6 EX DG	£299

SONY SPECIAL	
24-70mm f2.8 EX DG Sony only	£299

10-20 F3.5 EX DC HSM	£499
10-20 F4/5.6 EX DC	£429
12-24 F4.5/5.6 EX DG macro MKII	£679
12-24 F4.5/5.6 EX DG NAF	£579
17-50 F2.8 EX DC OS HSM	£569
17-70 F2.8/4.5 DC OS	£344
18-200 F3.5/6.3 DC OS CAF/NAF	£249
18-250 F3.5/6.3 DC OS	£399
24-70 F2.8 EX IF DG HSM	£639
24-70 F2.8 EX DG Sony only	£319
30 F1.4 EX DC HSM	£379
50 F1.4 EX DG	£379
50 F2.8 EX DG	£269
50-500 F4/5.6 OS HSM	£1269
50-500 F5/6.3 OS HSM	£369
70 F2.8 EX DG macro	£369
70-200 F2.8 EX DG OS	£999
70-300 F4/5.6 DG OS	£299
85 F1.4 EX DG HSM	£759
120-300 F2.8 EX DG OS CAF/NAF	£2099
120-400 F4.5/5.6 APO OS	£759
150 F2.8 EX DG OS	£847
150-500 F5/6.3 DG OS	£849
300 F2.8 EX DG	£2277
500 F4.5 EX DG	£3799
1.4x EX DG converter	£199
2x EX DG CAF/NAF	£239
EM140DG macro ringflash	£349

Panasonic Micro 4/3rds system

G3 + 14-42mm
£489

G3 body
£469

GF3 + 14-42mm X
£599

7-14mm F4
8mm F3.5
14mm F2.5
14-42mm F3.5/5.6

Power OIS X
£350

14-45mm F3.5/5.6 OIS
14-40mm F4/5.8 OIS
20mm F1.7
25mm F1.4 DG

45-175mm F4/5.6
Power OIS X
£997

£569
£269
£350
£649
£279
£449
£569
£380

NEW! GX1

GX1 body
£552

GX1 + 14-42mm
£722

GH-2 body
£645

GH-2 + 14-42mm
£719

GH-2 + 14-140mm
£1089

Cashback available
- selected kits & lenses

Must be purchased
before 31/12/2011

45-200mm F4/5.6 OIS
100-300mm F4/5.6 OIS
FL220E Flash
FL360E Flash
FL500E Flash
FZ-48 Camera
FZ-150 Camera

£239
£449
£126
£197
£389

£389
£389
£389
£389

£389
£389
£389
£389

£389
£389
£389
£389

£389
£389
£389
£389

£389
£389
£389
£389

£389
£389
£389
£389

£389
£389
£389
£389

Family Run Pro Dealership with Friendly, Knowledgeable Staff. Open 7 days per week. Prices inc VAT. P&P Extra. E&OE.
We are happy to reserve new & used stock for customers planning to visit. Prices are based on current stock at time of compilation December 5th 2011.
Prices are subject to change without notice so please check availability to avoid disappointment. We keep the website updated daily



Mifsuds
.COM
FAMILY RUN SINCE 1954



Mail Order : **01803 852400**
Email - info@mifsuds.com
www.mifsuds.com

27-29, Bolton Street, Brixham, Devon, TQ5 9BZ.

PHONE LINES OPEN

MON-FRI 8am - 7pm,
SAT 9am - 5pm,
SUN 10am - 1pm.
SHOP OPEN
MON-SAT 9am - 5pm,
SUN 10am - 1pm.

In Stock - Ready To Go!

Canon SELECTED USED EQUIPMENT



USED
3 MONTH
WARRANTY

£549

200mm f2.8 LII U

£4399

300mm f2.8 IS L U

USED
3 MONTH
WARRANTY

£999 Mint-

300mm f4 IS L U

£5999 Mint-

400mm f2.8 IS L U

USED
3 MONTH
WARRANTY

£5999 Mint-

600mm f4 IS L U

LENS HIRE

from 10mm to 600mm

Email for full details - info@mifsuds.com

SELECTED USED EQUIPMENT



Nikon

£3199

300mm f2.8 AFS VR



USED
3 MONTH
WARRANTY

£2999

400mm f2.8 AFI

£5299

500mm f4 AFS VR



USED
3 MONTH
WARRANTY

£3999

500mm f4 AFS

USED
3 MONTH
WARRANTY

£5299 Mint-

600mm f4 AFS II

USED
3 MONTH
WARRANTY

Part Exchange Welcomed

COLLECTION CAN BE ARRANGED

In the first instance please email:
info@mifsuds.com or ring: 01803 852400

Family Run Pro Dealership with Friendly, Knowledgeable Staff. Open 7 days per week. Prices inc VAT. P&P Extra. E&OE.

We are happy to reserve new & used stock for customers planning to visit. Prices are based on current stock at time of compilation December 1st 2011. Prices are subject to change without notice so please check availability to avoid disappointment. We keep the website updated daily - latest prices available on-line.

WANTED NOW!

We want your good quality cameras and lenses -

CANON EOS 1D/1DS series, EOS 40D/50D/60D, 5D/5D MKII, 7D, EOS 500D/550D/600D etc, ALL L series lenses especially 300mm f2.8, 400mm f2.8, 500mm f4 and 600mm f4.

NIKON D3S, D3X, D3, D2X, D300/D300S, D200, D7000, D90, D80 etc, ALL lenses especially 200mm f2, 200-400mm, 300mm f2.8, 400mm f2.8, 500mm f4 and 600mm f4.

PENTAX - SONY - PANASONIC systems.

We also want your good quality FILM cameras..

35MM - CANON, NIKON, LEICA, OLYMPUS, MINOLTA, PENTAX, CONTAX systems.

MEDIUM FORMAT - BRONICA ETRS, SQ, GS and RF, MAMIYA 645, RB, RZ, 6/7 and TLR, HASSELBLAD, PENTAX 645MF, 645AF and 6X7 systems.

WE BUY FOR CASH

PART EXCHANGE OR COMMISSION SALE

Collection can be arranged.

contact us at **info@mifsuds.com** or ring **01803 852400**

Mifsuds
.com
FAMILY RUN SINCE 1954

Mail Order :
01803 852400
Email - info@mifsuds.com
www.mifsuds.com

27-29, Bolton Street, Brixham, Devon. TQ5 9BZ.

PHONE LINES OPEN
MON-FRI 8am - 7pm,
SAT 9am - 5pm,
SUN 10am - 1pm.
SHOP OPEN
MON-SAT 9am - 5pm,
SUN 10am - 1pm.



We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!

01926 339977 www.premier-ink.co.uk



PRINTER INK CARTRIDGES



EPSON COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **independent** ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£22.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£18.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£26.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830U, 925, 935
T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99	C42, C44, C46
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£39.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£29.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£29.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£29.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 780, 1160
T053 Colour	£29.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8 each	£14.99 17ml	Check Website.	
T0342/3/4 each	£17.99 17ml	Check Website.	
T0345/6/7 each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£42.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4 each	£9.99 8ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£14.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3 each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6 each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4 each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9 each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	
T0552/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0597 Set of 8	£99.99 set of 8	Check Website.	Photo R240
T0591/2/3 each	£12.99 13ml	Check Website.	
T0594/5/6 each	£12.99 13ml	Check Website.	
T0597/8/9 each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 21ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4 each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX400/440/450/500/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3 each	£11.99 10ml	Check Website.	
T0794/5/6 each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720W, PXT370W/800W/B10F/W830F/WD/B30F/WD
T0801/2/3 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0804/5/6 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0870-T0879 Set of 8	£76.99 set of 8	Check Website.	Photo R2800
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4 each	£9.99 11.4ml	Check Website.	
T0877/8/9 each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£78.99 set of 8	Check Website.	Photo R2800
T0961/2/3/4/5/6 each	£9.99 11.4ml	Check Website.	
T0966/7/8/9 each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£7.99 6.9ml	£4.99 13ml	
T1282/3/4 each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£37.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW, BX305F/320F/BX525WD/535WD/625FW/630FW, BX635FW/BX925FW/BX935FWD, B42WD
T1291 Black	£10.99 11.2ml	£5.49 16ml	
T1292/3/4 each	£9.99 7ml	£4.49 13ml	
T1571-9, each NEW	£20.99 25.9ml each or £164.99 set of 8	Photo R3000	
T1591-9, each NEW	£14.99 17ml each or £109.99 set of 8	Photo R2000	
T5591-6, each	£12.99 13ml each or £64.99 set of 8	Photo RX700	

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK



EPSON Stylus Pro 3800, 3880	T5801/5802/5803/5804/5805/5806/5807/5808/5809/580/A/B 80ml each	£44.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£44.99
	T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£69.99
EPSON Stylus Pro 4800, 4880:	T6051/6052/6053/6054/6055/6056/6057/6058/6059 110ml	£44.99
	T6061/6062/6063/6064/6065/6066/6067/6148/6069 220ml	£69.99
EPSON Stylus Pro 7800, 7880, 9800:	T6021/6022/6023/6024/6025/6026/6027/6118/6029 110ml	£44.99
	T6031/6032/6033/6034/6035/6036/6037/6128/6039 220ml	£69.99

Please call or check our website for further details.

E&OE. Prices may be subject to change, but hopefully not!

Lowering the Cost of Printing

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!

01926 339977 www.premier-ink.co.uk



Canon Compatibles

BC13e Black 26ml	£2.99
BC16 B/C/M/Y 15ml	£2.99
BC16 PC/PM/RG 15ml	£2.99
PG15 Black 29ml	£4.99
CL18 B/C/M/Y/PC 15ml	£3.99
PG150 Black 19ml	£4.99
CL152 B/C/M/Y/GY 9ml	£3.99
PG152 Black 19ml	£4.99
CL124 Black 9ml	£1.99
BC124 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL52 Colour 11.5ml	£15.99
CL53 Colour 13ml	£19.99
CL53 Colour 15ml	£16.99

Canon Originals

BC13e Black 26ml	£10.99
BC16 B/C/M/Y 13ml	£9.99
BC16 PC/PM/RG 13ml	£9.99
PG15 Black 26ml	£12.99
CL18 B/C/M/Y 13ml	£11.99
PG17 Black 25ml	£11.99
PG19 Clear 19ml	£11.99
PG19 PB/MBC/MY 14ml	£10.99
PG19 PC/PM/R/GY 14ml	£10.99
PG1520 Black 19ml	£9.99
CL1521 B/C/M/Y/GY 9ml	£8.99
PG1525 Black 19ml	£9.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
PG50 Black 22ml	£22.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£15.99
CL38 Colour 9ml	£16.99
CL41 Colour 12ml	£19.99
CL51 Colour 21ml	£26.99
CL52 Photo 21ml	£19.99
CL53 Colour 13ml	£15.99
KP-36IP Ink & Paper	£12.99
KP-108IP Ink & Paper	£29.99

HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.58 Photo 24ml	£9.99
No.88XL B/C/M/Y each	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.336 Colour 10ml	£16.99

HP Originals

No.21 Black 5ml	£4.99
No.22 Colour 5ml	£14.99
No.38 All Colours 27ml each	£26.99
No.56 Black 18ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.100 Grey 15ml	£22.99
No.110 Colour 5ml	£18.99
No.300 Black 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£17.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
No.340 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 CMY/PC/PM each	£8.99
No.364 Black 6ml	£8.99
No.364 B/C/M/Y 3ml each	£7.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£16.99
No.920XL Black 49ml	£19.99
No.920XL CMY 6ml each	£8.99
No.940XL Black 49ml	£23.99
No.940XL CMY/6ml each	£15.99

Lexmark Compatibles	
No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£10.99
No.17 Black	£11.99
No.26 Colour	£12.99
No.27 Colour	£13.99
No.32 Black	£14.99
No.33 Colour	£15.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43 Colour	£22.99
No.44 Black	£18.99
No.100 Cyan / Mag / Yellow	£7.99

Many more in stock!

Brother Compatibles	

<tbl_r cells="2" ix="4" maxcspan="1" maxrspan="1" used

Lowering the Cost of Photography

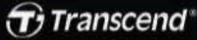
Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 www.premier-ink.co.uk



Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

MEMORY



Compact Flash	
2GB 20MB/s	£14.99 £8.99
4GB 20MB/s	£19.99 £10.99
8GB 20MB/s	£24.99 £16.99
16GB 20MB/s	£54.99 £26.99

SD Cards

2GB	£9.99 £3.99
4GB Class 10	£19.99 £9.99
8GB Class 10	£29.99 £16.99
16GB Class 10	£49.99 £19.99

USB Pen Drives

2GB Transcend	£9.99 £4.69
4GB Transcend	£11.99 £4.99
8GB Transcend	£19.99 £8.99
16GB Transcend	£34.99 £16.99

Lexar

Compact Flash	
8GB 60MB/s	£14.99 £8.99
8GB 100MB/s	£17.99 £9.99
16GB 60MB/s	£24.99 £12.99
16GB 90MB/s	£27.99 £14.99

SD Cards

8GB Class 10	£7.99 £2.99
16GB Class 10	£10.99 £4.99

SanDisk

Sandisk Ultra 30MB/s	
4GB 30MB/s	£21.76 £14.99
8GB 30MB/s	£36.12 £23.99
16GB 30MB/s	£70.06 £46.99

Sandisk Extreme 40&60MB/s

4GB 40MB/s	£36.99 £21.99
8GB 60MB/s	£67.02 £38.99
16GB 60MB/s	£116.19 £68.99
32GB 60MB/s	£208.89 £134.99

Sandisk Blue C2: 5MB/s

2GB 5MB/s	£8.49 £4.99
4GB 5MB/s	£12.42 £6.49
8GB 5MB/s	£24.10 £11.99

Sandisk Ultra C4: 15MB/s

2GB 15MB/s	£9.57 £5.99
4GB 15MB/s	£18.99 £11.99
8GB 15MB/s	£27.85 £14.99
16GB 15MB/s	£57.22 £28.99

Sandisk Extreme C10: 30MB/s

4GB 30MB/s	£21.33 £11.99
8GB 30MB/s	£37.42 £18.99
16GB 30MB/s	£52.02 £37.99
32GB 30MB/s	£92.02 £74.99

Sandisk Extreme Pro UHS1: 45MB/s

8GB 45MB/s	£54.54 £27.49
16GB 45MB/s	£103.57 £58.99

xD Picture Cards

2GB Olympus	£24.99 £14.99
-------------	---------------------------------

BATTERIES & CHARGERS

BATTERIES

Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.99
NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
NB-8L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP95 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£19.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL4 for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL19 for Nikon	£12.99
L10B/12B for Olympus	£9.99
L40B/42B for Olympus	£9.99
L50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGA-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BM99 (V2) for Panasonic	£24.99
VGB130 (V2) for Panasonic	£26.99
D-L18 for Pentax	£9.99
D-L150 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674T for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Battery Grips

A range of professional battery grips from Hahnel. All can take two AA or AAA batteries for double the battery life. All have a battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DmkII:	£99.99
For Canon 7D:	£99.99
For Canon 30/40/50D:	£99.99
For Canon 60D:	£99.99
For Canon 450D:	£69.99
For Canon 500D:	£69.99
For Canon 550D:	£99.99
For Canon 1000D:	£69.99
For Nikon D40/D60:	£39.99
For Nikon D80/D90:	£99.99
For Nikon D300/D700:	£99.99
For Nikon D7000:	£99.99

Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

£14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

£1.99

£1.99

£3.99

£5.99

£7.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

£1.99

part exchange cash buy or commission sale

We welcome your unwanted camera equipment for trade-up or straight sale, including digital, 35mm or medium format – even large format.

We can even collect your equipment from you at no extra cost* (*subject to equipment value)

We pay **TOP PRICES** or let us sell you equipment for you for only **20% commission**. Call our helpful experts on **01245 255510** for details.

bagfinder

Our unique easy online camera bag selector

Just enter your system requirements and let **bagfinder** choose your ideal camera bag from our extensive range of major brands

LOWEPRO

NEW DSLR VIDEO FASTPACK 150AW £89.00

DSLR VIDEO FASTPACK 250AW £109.00

DSLR VIDEO FASTPACK 350AW £101.00

FASTPACK 200 £50.00

FASTPACK 250 £55.00

FASTPACK 350 £59.00

FLIPSIDE 300 £60.00

FLIPSIDE 400 £80.00

PRO RUNNER 200AW £45.00

PRO RUNNER 300AW £55.00

VERSAPACK 200AW £59.00

VERTEX 100AW £90.00

VERTEX 200AW £120.00

VERTEX 300AW £160.00

STEALTH REPORTER D100AW £65.00

STEALTH REPORTER D200AW £84.00

STEALTH REPORTER D300AW £89.00

VANGUARD

UP-RISE MESSENGER 28 £55.00

UP-RISE MESSENGER 33 £65.00

UP-RISE MESSENGER 38 £75.00

UP-RISE SLING BAG 34 £50.00

UP-RISE BACKPACK 45 £70.00

UP-RISE BACKPACK 46 £85.00

UP-RISE BACKPACK 48 £95.00

TENBA

SMALL PHOTO/LAPTOP £88.00

LARGE PHOTO/LAPTOP £93.00

MEDIUM CAMERA BAG £120.00

PHOTO/LAPTOP DAYPACK £130.00

SHOOTOUT: MINI B/PACK £110.00

SHOOTOUT: ULTRALIGHT B/PACK £130.00

SHOOTOUT: SMALL B/PACK £140.00

SHOOTOUT: MEDIUM B/PACK £170.00

BILLINGHAM

255 (05 SERIES) £215.00

355 (05 SERIES) £230.00

455 (05 SERIES) £259.00

107 (07 SERIES) £229.00

207 (07 SERIES) £249.00

307 (07 SERIES) £269.00

f/STOP F.2.8 £140.00

f/STOP F1.4 £157.00

HADLEY SMALL £119.00

HADLEY LARGE £139.00

HADLEY PRO £153.00

HADLEY PACKINGTON £215.00

TAMRAC

EXPEDITION 5X £99.00

EXPEDITION 6X £129.00

EXPEDITION 7X £139.00

EXPEDITION 8X £149.00

AERO 70 £39.00

AERO 80 £68.00

AERO SPEEDPACK 75 £49.00

AERO SPEEDPACK 85 £59.00

EVOLUTION 6 SLING £84.00

EVOLUTION 9 SLING £139.00

ULTRA PRO 7 £51.00

DOMKE RUGGED WEAR

F-10 SHOULDER BAG £109.00

F-5XZ SHOULDER BAG £115.00

F-6 LITTLE BIT SMALLER £119.00

F-832 PHOTO MESSENGER £159.00

F-803 CAMERA SATCHEL £159.00

F-2 SHOOTERS BAG £169.00

F-4AF PRO SYSTEM BAG £186.00

LOWEPRO PHOTOSPORT 100AW

NEW!



rrp £139.99
SAVE £46
£94.00

VANGUARD UP-RISE 45 BACKPACK



£70.00

TPA

WATERPROOF

ANTI-SLIP

ANTI-TEAR

ANTI-SCUFF

ANTI-WEAR

ANTI-UV

ANTI-CONDENSATION

ANTI-REFLECTION

ANTI-REFRACTION

ANTI-REFLECTIVE

ANTI-REFRACTION

ANTI

Gifts for photographers

CANON EOS 600D

with 18-55mm IS
f/3.5-5.6G EF-S MKII
rrp £793.99 **SAVE £204**

£589.00

trade up example
£250.00*

*PLUS YOUR EOS 400D & 18-55mm
(INCLUDES THE £50 CASHBACK)



*Includes £50 cashback!
You pay £639.00
Offer ends 15/1/12

12 MEGA PIXELS



CANON 1100D & 18-55mm
f/3.5-5.6 EF-S IS
rrp £579.00 **SAVE £184** **£395.00**

trade up example
£295.00*

*+ YOUR CANON 350D & 18-55mm

18 MEGA PIXELS



CANON 60D & 17-85mm
f/4-5.6 EF-S USM IS
rrp £1449.99 **SAVE £430** **£1029.00**

trade up example
£749.00*

*+ YOUR CANON 40D & 17-85mm

24.3 MEGA PIXELS



FUJIFILM FINEPIX X100
rrp £999.99 **SAVE £170** **£829.00**

trade up example
£429.00*

*+ YOUR NIKON D90 & 18-105mm

SAMSUNG NX11
& 18-55mm
NEW



SAMSUNG NX200
& 20-50mm
NEW



OLYMPUS TOUGH TG-310
rrp £149.99
SAVE £31



NIKON COOLPIX S5100 BUNDLE
rrp £179.00
SAVE £100



PANASONIC LUMIX FS16
rrp £129.99
SAVE £40



NIKON AW100
rrp £329.99
SAVE £74



Nikon COOLPIX S9100 KIT
18X ZOOM



rrp £359.99
SAVE £160

£199.00

FUJIFILM FINEPIX L55
NEW



SAMSUNG ST30
NEW

POLAROID Z340 KIT
KIT INCLUDES 4GB SD CARD & A 30 PACK OF ZINK PAPER



£249.00



OLYMPUS VR-310
rrp £119.99
SAVE £28

£92.00

SAMSUNG PL120
NEW

£99.00

Nikon P7100
rrp £499.99
SAVE £100

£399.00

Nikon COOLPIX P7000 KIT
rrp £61.96
SAVE £23

£329.00

KIT INCLUDES LEATHER CASE, NIKON 16-14 BATTERY & CHARGER, SD CARD

SAMSUNG MV800
rrp £249.99
SAVE £50



FUJIFILM FINEPIX F600
rrp £299.99
SAVE £80

£219.00

OLYMPUS SZ-30MZ
rrp £279.99
SAVE £42

£238.00

OLYMPUS XZ-1
rrp £399.99
SAVE £125

£275.00

*Price includes £50 cashback! See web for details

PANASONIC LUMIX FS35
rrp £169.99
SAVE £54

£116.00

FREE
EUROPEAN FLIGHTS
WITH SELECT EPSON
PRINTERS

Offer ends 15/1/12
See web for full details & qualifying printers

EPSON PX730WD
rrp £259.99
SAVE £140

£119.00

NEW!



E&OE. Goods and delivery services subject to stock availability. Prices subject to change. Pictures are for illustration purposes only.

VISIT US ONLINE AT
cameraworld.co.uk
MAIL ORDER HOTLINE
0844 264 0664
All calls charged at local rate

VISIT OUR STORES

LONDON

14 WELLS ST (just off Oxford St),
LONDON W1T 3PB
T: 0207 636 5005
E: sales@cameraworld.co.uk

ESSEX

HIGH CHELMER SHOPPING CTR,
CHELMER CM1 1XB
T: 01245 255510
E: chelmer@cameraworld.co.uk

OPEN SUNDAYS



High Street Independent
GOLD WINNER

tripodography

The ART of SLOW photography!

Regarded as the most important camera accessory, a tripod will transform your photography! The latest innovations mean ULTRA LIGHT and ULTRA COMPACT designs that are easy to carry and use. Relax and take your time to capture amazing low light or long exposure images.

3 LEGGED THING X1.1 BRIAN 2ND GENERATION with AIRHED1



£309.00

BENRO TRAVEL ANGEL A0685F FLIPLOCK & BH00 BALL HEAD



£109.00

VANGUARD ALTA PRO 263AGH with GH100



£199.00

VELBON ULTRA REXI with QHD-53D



£149.00

VELBON ULTREK UT-43D



£149.00

3 LEGGED THING

ADRIAN X1.1A + AIRHED1 £179.00
JACK X4A + AIRHED1 £199.00
BRIAN X1.1 + AIRHED1 £309.00
ERIC X41 + AIRHED1 £329.00

LEGS

ADRIAN X1.1 £119.00
JACK X4A £139.00
BRIAN X1.1 £249.00
ERIC X41 £269.00

HEADS

AIRHED 1 BALL HEAD £99.00

BENRO

TRAVEL ANGEL FLIPLOCKS
A0685F & BH00 £109.00
A1685F & BH0 £129.00
A2685F & BH1 £149.00

FLAT TRAVELLER LEGS

A0180T £79.00
A1180T £95.00
A2180T £129.00

HEADS

BH00 £36.00
BH0 £43.00
BH1 £55.00

JOBY GORILLAPOD

ORIGINAL £21.00

D-SLR £34.00

D-SLR ZOOM + BALL HEAD £88.00

FOCUS GP8 + X BALL HEAD £152.00

SLIK

SPRINT MINI II GM £61.00

SPRINT PRO II GM £71.00

SPRINT PRO II 3-WAY GM £81.00

ABLE 300DX £66.00

PRO 340DX AMT £89.00

PRO 700DX AMT £154.00

HEADS

AF1100 DIGITAL BALL HEAD £71.00

VANGUARD

NIVELO 204BK £59.00

ALTA+ 235AP + PH-22 £120.00

ALTA+ 263AP + PH-32 £125.00

ALTA+ 264AP + PH-32 £140.00

ALTA PRO 263AB + SBH-100 £167.00

ALTA PRO 263AGH + GH-100 £199.00

ALTA+ 225CT + SBH-50 £259.00

ALTA+ 225CP + PH-22 £199.00

HEADS

GH100 BALL & PAN £88.00

SBH-100 £70.00

SBH-250 £85.00

SBH-300 £95.00

PH-31 £70.00

VELBON

CX440 £26.00

CX540 £34.00

CX640 £39.00

SHERPA 250R + PH1570 £62.00

SHERPA 555R + QHD53Q £99.00

ULTRA LUXI 1 + PHD-41Q £79.00

ULTRA REXI 1 + QHD61Q £169.00

ULTRA MAXI MINI £65.00

NEW! ULTREK 43L £149.00

LEG AND HEAD KITS

EL 530 + PH250 £149.00

GEO 430 + HEAD FROM £187.00

GEO 440 + HEAD FROM £199.00

GEO 440L + HEAD FROM £217.00



**£180.00
SAVE £31
£149.00**



£309.00



£109.00



£199.00



£329.00



£179.00



£219.00



£119.00



£129.00



£149.00



£167.00



£199.00



£160.00



£125.00



£140.00



£167.00



£170.00



£149.00



£125.00



£149.00



£125.00



£149.00



£125.00



£149.00



£125.00



£149.00



• FREE NEXT DAY DELIVERY* • UK STOCK • SUPERB SERVICE • FREE EXPERT ADVICE • LOW PRICES •

Canon EOS 600D + 18-55mm IS

Class-leading 18-megapixel resolution, user-friendly design, and the entire EOS family of lenses and accessories at your disposal. The EOS 600D lets nothing stand in the way of your photography.

*cashback available between 3/11/11 - 25/1/12



£569.99*

*Price after £50 cashback from Canon. You Pay £638.99

Nikon

D5100 + 18-105mm VR

The D5100 is a high-performance D-SLR designed to stimulate your creative side and help you create still images and movies like no other.



£745.00

PENTAX K-5 + 18-55mm

Incorporating a new generation CMOS sensor, combined with the reliable PRIME II Imaging Engine, which produce high-resolution, rich-gradation digital images.

*cashback available between 1/11/11 - 15/1/12



£694.00*

*Price after £90 cashback from Pentax. You Pay £789.00

OLYMPUS

E-PL3 + 14-42mm

12.3 Megapixel sensor teamed with an extremely fast high-speed contrast AF. Offering innovative design in an ultra-compact body including a 3-inch tilt LCD display, ideal for shooting from tricky angles.



Our Price £469.00

• Digital SLRs •

Canon EOS 550D + 18-55mm IS



Our Price £539.99*

*Price after £40 Cashback

Canon EOS 600D + 18-135mm IS



Our Price £748.99*

*Price after £50 Cashback

Canon EOS 7D Body Only



Our Price £1,159.99

SRP £1,699.99

• Compact Digital Cameras •

Canon Digital IXUS 310 HS



Our Price £248.00

SRP £279.00

Canon PowerShot S100



NEW! See web

SRP £439.00

Canon PowerShot G12



Our Price £419.00

SRP £539.00

Nikon D3100 + 18-55mm VR



Our Price £499.99

SRP £529.99

Nikon D7000 Body Only



Our Price £899.99

SRP £999.99

Nikon D300s Body Only



Our Price £1,139.99

SRP £1,369.99

Fujifilm FinePix XP30



Our Price £119.00

SRP £199.99

Nikon Coolpix S3100



Our Price £79.99

SRP £119.99

Nikon Coolpix P500



Our Price £299.99

SRP £349.99

Olympus E-PM1 + 14-42mm



Our Price £339.00*

*Price after £50 Cashback

Pentax K-R + 18-55mm



Our Price £395.00

SRP £499.99

Pentax K-5 Twin Lens Kit



Our Price £828.00*

*Price after £90 Cashback

Panasonic Lumix DMC-TZ20



Our Price £229.99

SRP £349.99

Panasonic Lumix DMC-LX5



Our Price £359.99

SRP £458.99

Samsung ST30 Black



Our Price £59.00

SRP £129.99

• SLR Lenses •

Nifty Fifties

Canon EF 50mm f/1.8 II
Nikon AF-S 50mm f/1.4 G
Sigma 50mm f/2.8 EX DG Macro

Popular Telephoto Lenses

£94.99 Canon EF-S 55-250mm f/4-5.6 IS **£169.00**
£293.99 Canon EF 70-200mm f/2.8L IS II USM **£1,819.99**
£269.00 Nikon AF-S 55-200mm f/4.5-5.6 VR DX **£199.99**
 Nikon AF-S 70-200mm f/2.8 VR ED II **£1,632.99**
 Sigma 70-300mm f/4-5.6 DG OS **£299.00**

Popular Macro Lenses

Canon EF-S 60mm f/2.8 Macro **£364.99**
 Canon EF 100mm f/2.8 USM Macro **£429.00**
 Nikon AF-S 60mm f/2.8 Macro ED **£409.99**
 Nikon AF-S 105mm f/2.8 VR Micro **£612.99**
 Sigma 70mm f/2.8 EX DG Macro **£369.00**
 Tamron SP AF 90mm f/2.8 Di **£348.99**

Filters

Receive an **extra 10% off** any filter when bought with a lens, on mention of this advert

• Accessories •

Adobe Photoshop Elements 10



Our Price £49.99*

*When you spend over £100

Eye-One Display LT Calibrator



Our Price £69.99

SRP £104.98

Epson Stylus Photo R2880



Our Price £389.00*

*Price after £60 Cashback

Lowepro Slingshot 202 AW



Our Price £45.00

SRP £101.50

Manfrotto 190CXPRO4 + MH054Q2



Our Price £249.95

SRP £429.95

Lenspen Hurricane Blower



Our Price £6.99

For even more lenses filters and hoods, please visit our website

For 1000s more accessories, please visit our website

call us on 08450 70 90 30 for the latest NEW PRODUCTS this Winter!

Open Mon-Sat
8.45am - 5.45pm

Visit us at www.abc-digital-cameras.co.uk

** Delivery to UK mainland is FREE for orders over £100. For orders under £100, delivery from £2.50. All prices include VAT @ 20%. Prices fluctuate so please see website for our latest low prices. E&OE

IT WON'T GET BETTER THAN THIS...



EISA is the unique association of 50 special interest magazines in audio, home theater, in-car electronics, mobile electronics, photo and video, from 19 European countries.

Every year the EISA jury rewards the best products available in Europe with the EISA Award. The quality of the winners is undeniable, having been independently reviewed in our member magazines and voted for, collectively, by its 50+ expert editors. All EISA winners may use the official EISA logo - it's your assurance of outstanding product quality.

HOME OF AMBITION

www.eisa.eu



SONY NEX 5N 16MM & 18-55MM TWIN KIT

- 16.1 MEGAPIXELS
- ISO UP TO 25600
- FULL HD MOVIES



£549.99*

*INC
£ 50
CASHBACK

CLAIM DIRECT FROM SONY.

YOU PAY TODAY:
£599.99

SCAN THE CODE
WITH YOUR SMARTPHONE
& VISIT YOUR LOCAL STORE
FOR YOUR FREE GIFT!



AVAILABLE FROM ALL 20 JACOBS STORES NATIONWIDE,
ONLINE OR THROUGH OUR CLICK & COLLECT SERVICE AT:

www.jacobsdigital.co.uk

E&OE. WHILE STOCKS LAST. T&C'S APPLY. CASHBACK ENDS 18/1/12. QR CODE OFFER ENDS 24/12/11.

@JacobsDigital
FOLLOW US ON TWITTER



LCE



28 local branches at:

Bath 13 Cheap Street

Tel: 01225 462234

Bristol Baldwin Street

Tel: 0117 929 1935

Bristol 53 The Horsefair

Tel: 0117 9276185

Chester 9 Bridge Street Row

Tel: 01244 326 531

Chesterfield 1a South Street

Tel: 01246 211891

Cheltenham 10-12 The Promenade

Tel: 01242 519851

Colchester 12 Eld Lane

Tel: 01206 573444

Derby 17 Sadler Gate

Tel: 01332 348644

Exeter 174 Fore Street

Tel: 01392 279024

Fareham 135 West Street

Tel: 01329 236441

Gloucester 12 Southgate Street

Tel: 01452 304513

Guildford 8/9 Tunsgate

Tel: 01483 504040

Leamington Clarendon Avenue

Tel: 01926 886166

London 98 The Strand

Tel: 020 7379 0200

Lincoln 6 Silver Street

Tel: 01522 514131

Manchester 37 Parker St.

Tel: 0161 236 5819

Norwich 12 Timber Hill

Tel: 01603 612 537

Nottingham 7 Pelham Street

Tel: 0115 9417486

Paignton 71 Hyde Road

Tel: 01803 553077

Plymouth 10 Frankfort Gate

Tel: 01752 664894

Portsmouth Cascades Centre

Tel: 023 92839933

Reading 7 Station Road

Tel: 0118 9592149

Salisbury 6 Queen Street

Tel: 01722 335436

Southampton 10 High Street

Tel: 023 8022 1597

Southampton 11 Civic Centre Rd

Tel: 023 8033 1720

Taunton 6 North Street

Tel: 01823 259955

Winchester 15 The Square

Tel: 01962 866203

Worcester 8 Pump Street

Tel: 01905 22314

Most branches open 9am-5.30pm Mon-Sat.
Please check your local store for availability
before making a special journey.

UK Mail Order Next day delivery available
from all LCE branches Postage & Insurance £7 for most items.



E. & O. E. Prices quoted include
VAT @ 20%. Prices subject to change.
Goods subject to availability.

£20 off

Metz flashguns

when purchased with any new
DSLR at **londoncameraexchange**.



24 AF-1

Dedicated entry-level
unit with GN 24 and
bounce facility.

ONLY £49.99*

*after discount. Normally £69.99



36 AF-5

Swivel-zoom head with (18mm)
wide-angle diffuser. Guide
number 26 (ISO 100/105mm).

ONLY £69.99*

*after discount. Normally £89.99

FLASH
WINTER
DEALS!

ONLY £69.99*

*after discount. Normally £89.99



Metz

44 AF-1

High performance GN44
output, twist-tilt-swivel head
design, slave function and
easy to use operation.

£129.99*

*after discount. Normally £149.99

Metz

50 AF-1

Upgradeable USB equipped unit
with powerful GN50 output.
12mm wide-angle adapter.

£179.99*

*after discount. Normally £199.99



58 AF-2

Range-topping powerhouse with
integrated slave/servo sensor,
USB slot and impressive guide
number 58 (ISO 100/105mm)

£279.99*

*after discount. Normally £299.99

Metz

Search our used equipment selection at:

www.LCEgroup.co.uk

or follow us on:

Extreme Jacket/Vest

Some main points/features...

Outer shell is 100% polyester micro suede, DuPont Teflon treated to repel dirt, water and unwanted stains, with TPU lamination in more than 8033mm waterproofing and 5826g/m²/24hrs breathability

Arms zip off to turn into summer photographers photo vest

Two way side zips allow you to crouch/sit easily and comfortably with freedom of movement and allow access to trouser pockets without opening the front of jacket

2x Expandable floating pockets with removable anti-shock padding for lenses and cameras

2x Chest pockets for memory cards, batteries and other photography accessories

2x Bellowed Chest compact pockets and 2x Fleece lined hand warmer pockets

1x Extra large rear pockets expands to "Sit Anywhere Sheet"

For full details please see web www.stealth-gear.com

Jacket/Vest and Trousers available in 'Rural' green and 'Urban' grey colours

Extreme Trousers 2

Outer shell is 100% polyester micro suede, DuPont Teflon treated to repel dirt, water and unwanted stains, with TPU lamination in more than 8033mm waterproofing and 5826g/m²/24hrs breathability

Reinforced panels 100% nylon, waterproof and breathable and windproof, DuPont Teflon treated, in contact areas

Removable knee pads - Removable internal gaiters - Brace attachments - Ventilation zips on top sides of trousers, stay cool in summer - Adjustable waist straps, for the perfect fit - Velcro adjustable ankle straps to pull the trousers in or out - High back - Mesh inner for breathability - Taped seems for guaranteed waterproof

2x Accessory pockets which are ideal for carrying valuables - 1x Dual CF memory card holder

2x Mesh ventilation zip downs (top) - 2x Press stud lens/accessory side pockets

2x Bellowed press stud accessory rear pockets - All Pockets are fully waterproof



NEW! Aqua and Square hides available - please see web

One & Two Man Hides

The camo-tree camouflage pattern was designed in the U.K. by a team of photographers, specifically for the U.K. countryside, and is suitable for all year round use. Hides are of spring steel construction and can be setup in seconds. There is a cup holder in chair and both are ideal to be used with monopod & tripods. Both are manufactured from heavy duty polyester material and come with a carry backpack.

1 Man Hide: Height :1.35M - Base length :1.1m - Base width :0.8m
Weight approx: 11.7lbs. (Blind & Chair)

2 Man Hide: Six windows for 360° viewing - Height: 1.52M
Length: 1.55M - Depth: 1.32M - Weight approx: 17lbs (Blind & Chair)
Chair capacity: 500lb

Photographers Gloves

Perfect balance between warmth and camera control.

Thumb & index finger access ports plus adjustable wrist strap.

Silicone palm for firm grip on equipment.

Waterproof breathable outer shell.

Laser cut and heat sealed fingertip ports.

Available in small/medium/large sizes.

More details and NEW PRODUCTS can be found on website...

Web: www.stealth-gear.com

Distributed in the U.K. by Alpha Digital Services Ltd. T: 0118 933 7000 E: sales@alphadigitalservices.co.uk



Double Bean Bag

This double bean bag has a unique 2 in 1 removable shoulder/adjustable securing strap. This strap allows you to carry the bean bag comfortably and allows you to wrap the strap around branches, fences etc for extra support. Also features a handy pouch at the back, ideal for storing lens caps, memory cards etc.

High Quality Square Filter System

Available Filters

GREY - ND8, ND4, ND2 & Graduated
Graduated - Brown, Blue & Sunset
Specials - Star 8, Star 4 & Circular Polariser

Accessories

Standard & Wide Angle Filter Holder, Storage Box, Modular Lenshood & Adapters in sizes... 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm & 86mm

All Filters Fit The Cokin 'P' System

All items are manufactured to our usual high standard to give years of trouble free use. If you require any further information regarding this system, please visit the website...



www.stealth-gear.com

SRB~Griturn

Quality Photographic Accessories

Square Filters

A+P Filter Holdersfrom £5.00
 A+P Adaptor Rings.....from £4.00
 ND Filters.....from £12.50



ND or
ND Grad
Filters
(A or P) from
£12.50 each

Set of 4 ND or ND Grad **£46.00**

Listed Among The Top 10 Landscape Accessories in
"Amateur Photographer" magazine and scores...

max 5 stars

Gold and Value Award in 'Digital Camera'
magazine group ND test Sept 2011

Sunset Filters.....from £12.50

Colour Filters.....from £12.50

Star Effect Filters.....from £10.95

Lee Filters **Stocked**

Round Filters

UV Filtersfrom £6.00

Skylight Filtersfrom £8.00

Circular Polarisersfrom £18.95

ND Filters.....from £14.00

Star Effect Filters.....from £14.00

Infra Red Filtersfrom £19.95

Colour Filtersfrom £14.00

Kood Filters, Hoya Filters **Stocked**

Adaptors

Canon EOS - Nikon, OM,
 Leica R, Contaxfrom ea £22.95
 Canon EOS - FD.....from £55.95
 Micro 4/3 - Canon, M42,
 Leica M, Nikon,
 Nikon G,from ea £39.95
 Micro 4/3 - Tamronfrom £25.95
 Sony NEX - Canon, Nikon,
 Alpha, Pentax,
 Leica M.....from ea £29.95

This is a tiny example of the adaptors we stock

Macro Accessories

Close Up Lens Sets...from £25.00
 Coupling Ringsfrom £12.95
 Reversing Ringsfrom £12.95
 Manual Extension Tubesfrom £17.50
 Auto Extension Tubes.from £79.95
 Bellows Units.....from £49.95

NEW LOWER PRICE!!

Right Angled View Finder.. £39.95

Stepping Rings

NEW LOWER PRICE!!

All Known Sizesfrom £2.95

T Mounts

All Camera Makesfrom £8.00

Call for free Catalogue

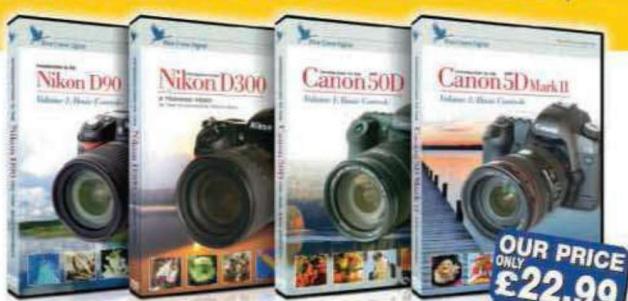
01582 661878

IDEAL CHRISTMAS GIFT IDEAS - MORE ON WEBSITE...

www.srb-griturn.com

Check site for special offers... eg P Filter Holder + Adapter Ring in
Micro Fibre Cleaning Cloth Bag only **£7.95**

MASTER YOUR D-SLR WITH A MODEL SPECIFIC TRAINING DVD



**OUR PRICE
£22.99**

- Interactive menu
- Learn at your own pace
- Individual subject chapters
- Review subjects instantly

- Understand all features
- Capture better images
- Accelerate your learning curve
- Learn from the experts

AVAILABLE FOR:

Nikon

NEW! D5100 £24.99

D40, D40x, D50, D60, D70,
 D70s, D80, D90, D90 Advanced,
 D200, D300, D300 Advanced,
 D70, D3100, D5000,
 D5000 Advanced
 D7000 £24.99 D7000 Advanced £24.99
 SPEEDLITE SB800/SB800

Canon **NEW! 1100D £24.99**
 5D, 5D MKII, 5D & 5D Advanced,
 20D, 30D, 40D, 50D, 300D, 350D,
 400D, 450D/1000D, 500D,
 500D Advanced, 550D,
 550D Advanced All £22.99 except in red
NEW! 60D £24.99, 800D £24.99
POWERSHOT A520/560, A570I,
A630, A640, A710is
SPEEDLIGHT 580EX II, 580EX,
580EX, 430EX II, 430EX
1D MK IV 2 DVD set £44.99

OLYMPUS

E300

SONY

ALPHA 100

**Shoot Great Video
with your DSLR**
NEW INTERACTIVE DVD'S
£22.99 CANON or NIKON



**THROUGH THE
EYES OF A PRO**
ADVANCED TRAINING DVD'S
NIKON: PART 1, PART 2
CANON: PART 1, PART 2
£22.99 FOR EACH PART



**IN BRIEF FOLDABLE
FIELD GUIDES**
**QUICK REFERENCE LAMINATED
GUIDES FOR OUTDOOR USE**
AVAILABLE FOR:
**NIKON: D200, D80, D70, D60,
 D50, D40, **NEW D7000****
CANON: 5D, 30D, 350D, 400D

£8.50 FREE POST!

**PURCHASE BY PHONE
OR ONLINE FROM:**

CRK Photographic®

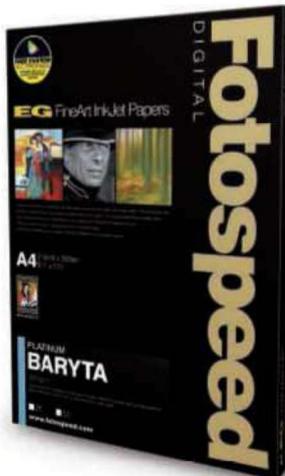
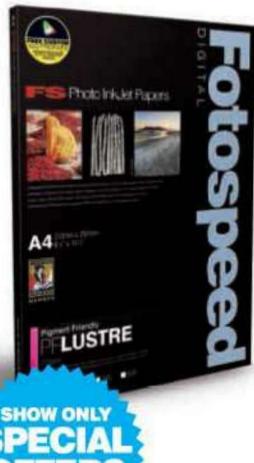
Unit 7, Devonshire Business Centre, Cranborne Rd, Potters Bar, EN6 3JR
 esales@thelastroom.co.uk t:01707 643 953 www.thelastroom.co.uk

Quality Photographic Accessories

VISIT US AT STAND 58/59

SWPP Photo Show Jan 13-15 Novotel Hammersmith

AND THE WINNER IS...



**SHOW ONLY
SPECIAL
OFFERS
AVAILABLE**



**Come and see the
multi-award winning
range of inkjet papers
from Fotospeed**

For more information or to find your nearest stockist, please
call us on 01249 714 555 or email sales@fotospeed.com

www.fotospeed.com

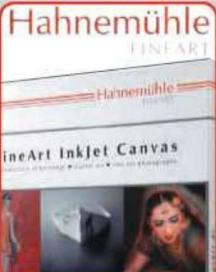


www.onlinepaper.co.uk

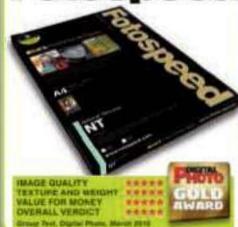
PRINT YOUR OWN CARDS



Prices from £11 + VAT for Imajet 50 x A5 cards or 25 x A4 cards



Fotospeed



PermaJet



Canson INFINITY



We also sell.... Ilford, Innova, Fotospeed, Olmec.

**Award winning papers ...
Next day delivery**

Tel: 01892 771245

Email: sales@onlinepaper.co.uk

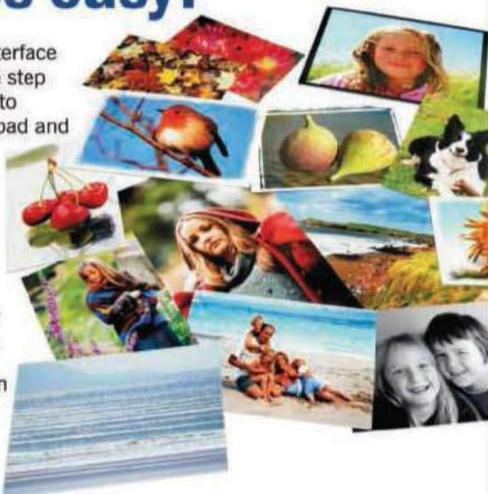
Leading paper brands also available as A5 size pre-creased
digital fine art cards... starting around just £25 for 50

Our new software makes ordering prints from your digital images easy!

An un-cluttered interface and a simple three step process allow you to quickly select, upload and create your order.

Choose from a range of true photographic and specialty papers including metallic and super high gloss Fujiflex.

Colour optimisation options ensure an outstanding print every time.



Please visit the link below and upload an image today!
www.peak-imaging.com/htmls/ap15

Process & Print

Highly skilled staff, state of the art equipment, safe travel packaging, great prices!... You shoot on film for a reason! Choose your processing lab for the same reason...

Quality!!

Process & Print 35mm / XPAN

Your film processed and printed onto gloss or satin matt paper (please state preference).

Film / no of exp.	6"x4"	7.5"x5"	9"x6"	12"x8"	3.75"xpro	5"xpro	6"xpro
C41 / B&W - 24	8.84	13.30	16.49	31.19	---	---	---
C41 / B&W - 36	12.65	19.04	24.13	43.58	---	---	---
C41 XPAN	---	---	---	---	13.72	18.06	23.34
E6 - 24 exp.	12.17	18.37	23.04	---	---	---	---
E6 - 36 exp.	17.59	26.20	31.44	---	---	---	---
E6 XPAN	---	---	---	---	18.18	23.95	30.97

Process & Print 120

Your film processed and printed onto gloss or satin matt paper (please state preference).

Film / no of exp.	5"x4"	5"x5"	7"x5"	8"x6"	8"x8"	10"x8"	10"x10"
C41 10 exp.	7.44	---	9.88	13.78	---	18.66	---
C41 12 exp.	---	8.76	---	---	15.71	---	23.96
C41 15 exp.	9.36	---	12.95	17.30	---	24.25	---
E6 10 exp.	10.99	---	15.07	20.76	---	28.15	---
E6 12 exp.	---	13.02	---	---	23.69	---	36.16
E6 15 exp.	14.21	---	19.57	26.10	---	36.56	---

CD produced at the same time as your process & print

35mm negative film £5.75 35mm / 120 transparency film £7.90 XPAN film £7.15

Process & Print Discounts (does not apply to CD)

3 - 4 rolls : 10% off 5 - 9 rolls : 12% off 10+ rolls : 15% off

First Class Return Post and Packaging £3.50 per order
 Cheque, PO or credit card details with order please to...

PEAK IMAGING, Dept AP15,
 FREEPOST RLSY-YZJX-SLXC,
 Sheffield S20 3PP

Tel : 0114 224 3207
 Email : sales@peak-imaging.com

All prices INCLUDE VAT

All prices shown are in pounds sterling and are inclusive of VAT.
 Cheque or credit card only. Postage will be charged at cost.
 Please ensure that films are packed in a strong padded envelope.
 Liability limited to value of unexposed material only. Items of special
 value must be insured. Full terms and conditions of business can be
 found in our price guide and on our website.

PEAK
 imaging
www.peak-imaging.com

WANTED FOR CASH Exclusively... Nikon HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7828 4925 or you can email us at info@graysofwestminster.com for our highest offer.

Grays of Westminster
 - Exclusively... Nikon
 40 Churton Street, Pimlico
 London SW1V 2LP



www.graysofwestminster.co.uk

NEED CASH FOR CHRISTMAS BILLS?



We buy all makes and most types of photographic equipment and always offer a fair price...

... and depending on the items you ask us to quote on, you can expect us to beat most genuine offers from elsewhere, possibly by as much as **10%*** - ring or email **NOW** for a **FREE** quote!



* 10% on average, not per item

URGENTLY REQUIRED...

All **DIGITAL** equipment, **FILM** equipment inc...
Hasselblad ~ **All Leica items** ~ **Nikon AI/AIS lenses**
Mamiya 7 & 7II equipment

CASH WAITING! CALL US NOW!
No collection too large!

www.cash4cameras.co.uk
STAFFORD CAMERAS

Unit 2, Parkside Shopping Precinct, STAFFORD, ST16 1TQ.

Email: cash4cameras@ntlworld.com

Tel: **01785 605475**

camerawORLD

used equipment

Items stocked at Chelmsford (C) 01245 255510 at Wells Street (W) 0207 636 5005. Please call for description of condition or before making a journey. Our used equipment is covered by our **NO QUibble** guarantee. Items £50+ have a 6-month guarantee & items below £50 have a 7-day money back guarantee. Most items are in **Excellent** or **Mint** condition; some are even boxed. If not completely satisfied, return to us within 7-days for your money back.*

BRONICA

ETR/75mm/AE **W** £248ETRSI/80mm/AE **C** £300ETRSI KIT (Phone for spec) **W** £300GS1 BODY **C** £17575mm f/2.8 E II **C** £9080mm f/2.8 PE **W** £150100mm f/4 PE **W** £100105mm f/3.5 MC **C** £120110mm f/4 PG **C** £100135mm f/3.5 PE **C** £135150mm f/3.5 PS **C** £120150mm f/3.5 MC **C** £1202X CONVERTER E **C** £50AE HEAD FOR SQ **C** £50ETR SPEED GRIP **C** £30ETRS POL BACK **C** £25GS1 MAGAZINE **C** £30POLAROID BACK **C** £30PRO HOD SQ **C** £50SQ PLAIN PRISM **C** £40SQ PLAIN PRISM **C** £40SQ POLAROID BACK **C** £35

CANON

EOS 30D BODY **C** £302EOS 40D BODY **C** £375EOS 300D & 18-55mm **W** £155EOS 350D BODY **C** £150EOS 350D & 18-55mm **C** £180EOS 400D & 18-55mm **W** £260

CANON EOS 1000D & 18-55mm

Excellent Condition

CHELMSFORD

£250.00

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

W

C

amateur Photographer

CLASSIFIED

Specialist Repairers

Newton Ellis & Co
CLASSIC CAMERA REPAIR
SPECIALISTS

Tel: 0151 236 1391

Postal service available
Repairs to all photographic equipment
cameras (classic, modern and digital)
lenses, camcorders, binoculars, etc
29 Cheapside, Liverpool L2 2DY
www.newtonellis.com

Please mention
Photographer
when replying to
advertisements

Cameras For Sale

Teddington Photographic

Buy and sell used
photographic equipment

www.teddingtonphotographic.com

020 8977 1064

Cameras For Sale

Ace Cameras

Complete camera systems &
other items bought for cash.

Top prices paid. Call

01225 466975

for a quote.

**STEPHEN'S
PREMIER**

Leica Premier Dealer

The North's only dedicated Leica Dealer
www.stephenspremier.com
www.webuyleica.com

10 St Anns Arcade, Manchester, M2 7HW
0161 834 7755 or 07939 098435

BESSA R INCLUDES 35mm lens +
leather case, £310. Dinax 9, £199.
Minolta/ Sony lens, £95. All Excellent.
Call for details. Chris 01275 218104
(evening) 07764840620 (day).

BRONICA ETRSI COMPLETE, 75mm
lens, 120 back, WLF body and
instruction book, £175. Minolta 3600
HSD flash £50. 01709 327518

CANON 5D MK1 body, BG-E4 grip, 2
batteries, £700. Power shot G10, £230.
All boxed. Tel: Paul 07863355176.

MERCHANT CITY CAMERAS

Glasgow's newest photographic and optical store.
Based in the heart of the Merchant City, we are proud
to offer a superb range of new and used equipment.
Check our website for our complete listing.

NIKON

Nikon D300 + MB D10 battery grip	£799.99
Sigma EX 120-300mm f2.8 D APO HSM lens Nikon fit	£1299.99
Sigma 18-50mm f2.8 EX DC Macro HSM lens Nikon fit	£229.99
Nikon 35-70mm f2.8 D lens	£249.99
Sigma 20-40mm f2.8 EX IF Aspherical lens Nikon fit	£279.99

CANON

Canon EOS 400D + 18-55mm lens	£299.99
Sigma 150-500mm f5.6-6.3 DG APO OS HSM lens Canon fit	£599.99
Sigma 50mm f2.8 DG macro lens Canon fit	£199.99
Canon Speedlite 430 EX flash gun	£149.99
Canon EF 20-35mm f3.5-4.5 USM lens	£199.99

PANASONIC

Panasonic GH1 Micro Four Thirds camera body (hackable)	£449.00
Panasonic Lumix 14mm f2.5 Lens	£229.99
Panasonic Lumix G Vario 14-42mm f3.5-5.6 ASPH lens	£149.99
Panasonic Lumix TZ28	£129.99

OLYMPUS

Olympus E-1 DSLR with Battery grip	£229.99
Olympus Zuiko Digital 12-60mm f2.8-4 ED lens	£599.99

FILM EQUIPMENT

Mamiya C330 professional S TLR camera with 80mm f2.8 lens	£199.99
Mamiya RB67 Professional S + 127mm lens, 120 film back and waist level finder	£449.00
Contax G1 with 28mm f2.8 lens, 90mm f2.8 lens and TLA 200 flash gun	£699.00
Nikon FM2 + winder + data back	£169.99

7-11 Parnie Street, Glasgow G1 5RJ

0141 552 6823

info@merchantcitycameras.com

www.merchantcitycameras.com

THE JOHN PREDDY COMPANY LTD

BUCKLAND & H.A.BAKER LTD
PHOTOGRAPHIC



Photographic Specialists



**OLYMPUS PEN
E-PL1**
FREE SPARE BATTERY
& FREE WRAP-OVER CASE
ONLY £279.99



PENTAX - Q
NOW IN STORE
£100 CASHBACK
UNTIL 31ST DEC



**PENTAX K-5
18-55MM KIT**
£90 CASHBACK
UNTIL 31ST DEC

*Capture All Your Festive Moments
& Have A Very Merry Christmas*

Buckland Photographic
36 Church Street, Seaford
01323894643
H A Baker Ltd
44 High Street, Lewes
01273476479



Cameras For Sale**WANTED**

High quality photographic equipment



Leica, Nikon, Canon, Hasselblad,
Panoramic cameras, Pentax 67
plus Lighting and Studio equipment.
sales@commercialcameras.co.uk
www.commercialcameras.co.uk



Pentax K-5 and K-R Digital SLRs now in stock

Pentax K-R Digital SLR Body & 18-55mm SMC DA lens Only £389 inc. VAT
(including FREE Pentax D-SLR Holster Case worth £35)

Pentax K-R Digital SLR Body Only £389 inc. VAT
(including FREE Pentax D-SLR Holster Case worth £35)

PLUS get £90 CASHBACK!!

Pentax K-5 Digital SLR Body & 18-55mm WR lens Only £769 inc. VAT
(including FREE Pentax D-SLR Holster Case worth £35)

PLUS get £90 CASHBACK!!

Pentax SMC 21mm F3.2 AL LE lens Only £365 inc. VAT
Pentax SMC DA 40mm F2.8 LE lens Only £279 inc. VAT
Pentax SMC DA 70mm F2.4 AL LE lens Only £369 inc. VAT
Pentax DA 16-50mm F2.8 ED AL IF SDM lens Only £595 inc. VAT
Pentax DA 50-135mm F2.8 ED IF SDM lens Only £675 inc. VAT
Pentax D FA 100mm Macro F2.8 WR lens Only £475 inc. VAT

...and more lenses in stock. Please call for details.

We also carry a range of the Pentax D-SLR Accessories, including:-

Pentax AF-360 FGZ Flashgun / Speedlite Only £195 inc. VAT
Pentax AF-540 FGZ Flashgun / Speedlite Only £389 inc. VAT

We are now a Pentax 645D Pro Dealer!

10% OFF Pentax 645D Body or Pentax 645D Kits!

Limited Offer, contact us for details.

Expect to see the range of Pentax 645D gear on the website very soon.

COMMERCIAL CAMERAS

7 High Street, Church Stretton,
Shropshire, SY6 6BU
Tel: (01694) 722202

Classic Dealer

Buy or sell at Manchester's
largest selection of used
photographic equipment

**The Real Camera Co.**

Sevendale House
7 Dale Street
Manchester M1 1JA

Tel/Fax: 0161 907 3236
E-mail: jem.kime@ntlworld.com

Interested in classic and
collectable cameras?

Come and meet like-minded people at the

**Photographic Collectors
Club of Great Britain**

- Meetings
- Magazines
- Auctions
- Buying, selling and swapping

Tel: 01920 821611

Email: info@pccgb.com • www.pccgb.com

**amateur
photographer****Light Tents****Light Tents, Tabletop Studios
& Fluorescent Lighting**

- 80cm Tabletop Studio Kit £229.90
- 200cm Portrait Studio Cube £299.00
- Acrylic Riser Tables (Black+White) £19.95
- 7 Bulb Lighting + Octagon Softbox £299.00 pair

Fast Despatch
01530 272229
all prices plus P&P

www.stevesphotoshop.co.uk

**Wanted****Peter Loy**

COLLECTABLE CAMERA SPECIALISTS

CAMERA COLLECTIONS WANTED

Telephone: +44 (0)20 8867 2751

Call us - we can come to you (UK & Europe)

www.peterloy.com**Printing****Cheshire Photo Lab**

Traditional hand processing of all

B-W and Colour Films

High Quality Giclee printing to 20" x 14"

Slides and Negatives scanned to CD

Scanning and Digital image restoration of
old slides and negativeswww.cheshirephotolab.co.uk

For full details of prices and services

Cheshire Photo Lab, 36 Ravenscroft Road,
Crewe, Cheshire, CW2 8PQ

Tel: 07732 775006

WANTEDGood condition/high end digital
cameras, lenses & kit by Canon
EOS, Nikon etc.H'blad, Leica, Mamiya, Sigma.....
anything of quality considered!Good prices paid by cash or
chequeCourier collection available, dealer
enquiries welcomedCall 01522 514131 or
email lincoln@lcegroup.co.uk**Holidays & Courses**

TV Presenter * Acting * Photography * Cinema * TV

LONDON ACADEMY
OF MEDIA FILM & TV**Photography
School**

UK's LEADING PROVIDER OF MEDIA COURSES

WWW.MEDIA-COURSES.COM 0870 62 65 100Discover how to produce excellent results with
your digital camera and printer.

Small groups, pleasant locations, good fun.

Three & four day courses in the Brecon Beacons,
Peak District and Thames Valley.www.electriclandscape.com

01628 627015

The Most Exciting And
Adventurous Photography
Holidays On OfferTravel To Inspirational Countries with Dynamic
Travel Photographer
Simon Watkinson ABIPPWe have lined up a very special trip for 2013 so check it out
on our websitewww.world-infocus.co.uk

01773 873497



Image taken in the Everest region, Nepal

www.pauls-studio.co.uk

Reading - M4 West of London

Studio Hire & Model Studio Days.

One to One Courses Studio Lighting, Portrait,
Glamour, Nude, Art Nude and More.

Free Model Photoshoot Lottery. 07930 462906

www.pauls-studio.co.uk info@pauls-studio.co.uk

Ashlea Louise



OGDEN CHESNUTT

Sometimes photography should be about capturing the moment rather than focusing on technical proficiency

THERE was surprisingly little hesitation when Eli said, 'I do.' In fact, the only hesitation in the room was from the photographer. I could hear him quietly grunting in frustration behind me.

It was Eli's long-awaited wedding, and when I arrived at the church I found I'd been relegated to the back, seated next to deviant uncles, annoying work colleagues and the extremely elderly.

'I want you back here in case the photographer has any questions,' he tried to reason with me.

'What kind of questions?' I said sceptically.

'Oh, just... anything.' The photographer wore a tuxedo T-shirt and a fedora with a Canon T90 slung around his neck, and inspired about as much confidence as an automated phone helpline. I looked at Eli confused.

'Well, I wanted you, but you cancelled on me,' he said.

'I didn't want to be responsible for ruining your day,' I reasoned.

'Well, I think you can rest easy, then,' Eli said.

The ceremony proceeded flawlessly, and even Eli was on top form. He mingled like a politician, and when the moment came he delivered quite moving vows. All the while behind me I heard the snap of the T90's shutter.

It was during the bride's vows that things got hairy. I could hear anxious mutterings behind me, and when I picked up a couple of quiet swear words, I turned around. 'Everything all right?' I whispered.

'Huh? Oh. No,' he said. The photographer lowered his shades. 'I photograph bands, not weddings. I'm used to being up front. I can't see anything through these heads!'

'You could tell everyone to kneel on the floor,' I suggested. His eyes got wide.

'I can do that?'

'No,' I said. 'You needed to be on the end of the aisle. Don't worry; get a couple of nice portraits outside, and then concentrate on the reception.' He looked at me blankly while he processed what I said, then nodded thanks.

The reception was in the upstairs of a lodge that now served as a park administrative building, which sounds about as exciting as a documentary on eczema, but was surprisingly nice. And dark. I watched the young photographer as he struggled with long exposures and no flashgun, but as it wasn't my problem I resumed drinking.

It was probably after my third glass of red wine and

while dancing *The Safety Dance* that I felt a tap on my shoulder. It was Eli. He looked desperate. 'Ogden, my photographer took off. He said he didn't have the right equipment. Can you shoot the rest of the wedding – please?' I opened my mouth to argue, but seeing him so concerned, I nodded yes without considering how woozy I felt. He pressed his compact system camera into my hands, and it occurred to me it was like giving a camera to Muhammad Ali. Eli's new wife had come over and both expressed their thanks. Yet Eli lingered, concerned. 'There's no pressure,' he said. And, strangely, there wasn't.

I'd avoided his request to photograph his wedding because I didn't want to let anyone down, and suddenly that trepidation had gone. Maybe it was the wine giving me confidence, but I don't think so. 'Don't worry about me,' I told him. 'Go enjoy yourself.'

And so I left the dance floor and went on the prowl. If there's one thing I've learned about photography it's that we put too much emphasis on sharpness and technical proficiency. I think pictures that are trying to be

sharp, like fashion shots or big landscapes, are in obvious error when they fall short of that benchmark. When the focus is on the nostrils or the rock in the foreground is soft, we all know the photographer was trying for something else, particularly when the picture is oversharpened. But those spontaneous shots and unguarded moments are more poignant when they're not sharp.

I had the time of my life as a photographer that night shadowing revellers on the dance floor. I captured deviant uncles with wandering hands, bored children, conferences of women and the DJ checking his watch. I filled Eli's memory card with true moments from the most special night of their lives.

Near the end of the evening Eli tracked me down and we scanned through my images. We laughed and howled and I really felt like I'd done well. Our favourite image was my shot of his uncle dancing with his wife's mother, dropping his hand into off-limit regions.

'Typical Uncle Dave,' he said.

'Hey,' I said. 'Why was I stuck at the back with Dave?'

'My wife doesn't like you. But don't worry, she listens to me now,' he said. And I took his picture as his new bride crossed her arms behind him. **AP**

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli.

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138 **Fax** 0203 148 8123

Email amateurphotographer@ipcmedia.com

Picture returns: Telephone 0203 148 4121

Email appicturedesk@ipcmedia.com

Subscriptions

Email ipcsubs@quadrantsubs.com

Telephone +44 (0) 844 848 0848.

One year (51 issues) UK £132.60; Europe/Eire €238.18;

USA \$338.54; Rest of World £223.67 (all air mail).

Test Reports

Contact OTC for copies of camera test reports published in AP.

Telephone 01707 273 773.

Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 2516

Email mark_rankine@ipcmedia.com

Classified telephone 0203 148 2929. **Fax** 0203 148 8158

Display telephone 0203 148 2516. **Fax** 0203 148 8158

Inserts call Innovator on 0203 148 3710

Editorial team

Editor	Damien Demolder
Editor's PA	Christine Lay
Deputy/Technical Editor	Mat Gallagher
Art Editor	Mark Jacobs
Production Editor	Lesley Upton
News Editor	Chris Cheesman
Deputy Production Editor	Breandan Maguire
Deputy Art Editor	Simon Warren
Features Editor	Gemma Padley
Designer	Antony Green
Technical Writer	Richard Sibley
Senior Sub Editor	Oliver Cotton
Technical Writer	Tim Coleman
Features Writer	Oliver Atwell
Photo-Science Consultant	Professor Robert Newman
Studio Manager	Andrew Sydenham
Picture Researcher	Rosie Barratt

Special thanks to The moderators of the

AP website Andrew Robertson, Chris Cool, Fenris Oswin, Henry Rogers, Isiadb, Nick Roberts, The Fat Controller

Contributors Ian Farrell

Advertising team

Group Advertisement Manager	Mark Rankine	0203 148 2516
Senior Display Sales Exec	Simon Gerard	0203 148 2510
Display Sales Exec	Richard Mann	0203 148 2637
Area Manager Midlands & North	Rob Selvey	01922 412 720
Group Digital Sales Manager	Mark Rankine	0203 148 2516
Classified Sales Executive	Wendy Robertson	0203 148 2929
Display Ad Production	John Jones	0203 148 2671
Copy Chaser	Kumu Vithlani	0203 148 2645

Marketing and promotions

Senior Marketing Manager	Estelle Hicks-Bennett	0203 148 4321
Online Manager	Karen Sheard	0203 148 4943
SPI Administrator	Nadine Thomas	0203 148 4326

Inserts Innovator **Telephone** 0203 148 3710

Repro Camden Town Typesetters Ltd **Telephone** 0208 523 6700

Printed in the UK by Wyndham Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 3333

Publishing team

Advertisement Director	Chris Templeman
Group Magazines Editor	Garry Coward-Williams
Publishing Director	Alex Robb
Managing Director	Paul Williams
Chairman and Chief Executive	Sylvia Auton

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media and its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer® is a registered trademark of IPC Media © IPC Media 2011 Amateur Photographer (Incorporating Photo Technique & Camera Weekly). Email: amateurphotographer@ipcmedia.com Website: <http://www.amateurphotographer.co.uk> Switchboard tel: 020 3148 5000 Amateur Photographer is published weekly on the Tuesday preceding the cover date by IPC INSPIRE, part of IPC Media Group of Companies. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street, SE1 0SU. ISSN 0002 6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way of, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. IPC Media Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. IPC Media reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. US agent: Mercury International, 365 Blair Road, Avenel, NJ 07001. Periodicals paid at Rahway, NJ. POSTMASTER: Send address changes to Amateur Photographer, 365 Blair Road, Avenel, NJ 07001.

PARK Cameras



Visit our website - updated daily
www.ParkCameras.com/AP
 or phone us Monday - Sunday
01444 23 70 60

CHRISTMAS CATALOGUE 2011

View online today at [ParkCameras.com!](http://ParkCameras.com)

- **FREE GIFTS** when ordering any item over £25!
- Great deals on Cameras, Accessories, Televisions and much more...!
- **Fantastic Christmas Gift Ideas**
- Digital Camera reviews from the experts



I AM NIKON 1

The new Nikon J1 and V1 feature an all new, high speed sensor capable of capturing full resolution images at up to 60 frames per second, and up to 10 frames per second in full resolution whilst focus tracking a subject. The cameras also feature full HD video with all functions optimized to capture incredibly clear video footage with low noise, even in low light. Combined with a range of versatile and compact lenses the Nikon 1 intelligent camera system, is crafted to bring new levels of speed, simplicity and enjoyment to the way you capture your world.



Call us on
01444 23 70 60
 or visit us at
www.ParkCameras.com/AP
 to place your pre-order
 on this all new pro
 camera from Canon.

Visit our website for our latest low prices, as well as the Nikon 1 lenses

Due March 2012

See website for more information

Canon EOS 600D + 18-55mm IS II



Save a further £60 with
 Canon Cashback between
 3/11/11 & 25/1/12
 18 MP resolution, user-friendly
 design, the EOS family of
 lenses and accessories at
 your disposal, the EOS 600D
 lets nothing stand in the way.

Canon EOS 60D + 18-55mm IS II



Up to
 £320
 on Canon lens
 Cashback*
 Stills or movies, capture your
 story with the EOS 60D.
 The EOS 60D is built around
 an APC-C sensor but with
 a newly developed 18 MP
 CMOS sensor allowing you to
 capture professional quality
 images in a lightweight body.

Canon EOS 7D + 18-135mm IS



Up to
 £320
 on Canon lens
 Cashback*
 Designed by you,
 built by Canon.
 The EOS 7D features an
 18.0 MP APS-C size CMOS
 sensor & Dual DIGIC 4
 Image Processors, capturing
 images at up to ISO 12800 &
 speeds of up to 8 fps.

In stock at only £629.00

See website for even more EOS 600D offers

Nikon D5100 + 18-55mm VR



Flexible & Ergonomic,
 Creative & Simplistic
 The D5100 is a high-
 performance D-SLR designed
 to stimulate your creative
 side and help you create still
 images and movies like no
 other.

Our Price £675.00

See website for even more D5100 offers



Our Price £1,139.99

See website for even more D300s offers



Our Price £439.99

See website for even more P7100 offers

School of Photography

www.ParkCameras.com/Training

Introduction to Adobe Photoshop Elements 10

Learn how to manipulate digital images
 using appropriate tools and techniques with
 Adobe Photoshop Elements 10.

6th January 2012 Only £99.99

Understanding your Digital SLR Level 1

Explains how to use a Digital SLR camera, the
 various modes and operations and to unlock
 your photographic potential. Places are limited
 so please book early to avoid disappointment!

13th January 2012 Only £99.99



Park Cameras E-Newsletter

- Bespoke Offers • The Latest Products
- Cashbacks • Events • Promotions
- Articles • Product Reviews • Weekly Sign up for free at www.ParkCameras.com/AP

Nikon 1



I AM | CHANGING EVERYTHING



I AM THE NEW NIKON 1 V1. I am an intelligent camera built from scratch. With my pre and post capture technology, I take pictures before and after you've fully pressed the button, meaning you will never miss a moment again. I am a small system with interchangeable lenses and innovative features, an electronic view-finder, and a super high-speed autofocus system. I am a new era of imaging. www.nikon.co.uk

I am your colour of choice: ■ □



For 2 year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Call 0800 408 5060 or visit www.nikon.co.uk/register.

At the heart of the image

